SOTHEBY, WILKINSON & HODGE,
WELLINGTON STREET, STRAND, LONDON.

CATALOGUE
OF
A COLLECTION OF
ENGRAVINGS, ETCHINGS
AND
WOODCUTS,
FORMED BY
R. FISHER, Esq. Deceased.

Days of Sale.

First Day	Monday, 23rd May	Lots 1 to 183
Second Day	Tuesday, 24th May	Lots 184 to 370
Third Day.....	Wednesday, 25th May	Lots 371 to 553
Fourth Day	Thursday, 26th May.....	Lots 554 to 723
Fifth Day	Friday, 27th May	Lots 724 to 903

1892

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CATALOGUE

OF A COLLECTION OF

ENGRAVINGS, ETCHINGS AND WOODCUTS

BY

Old Masters

OF THE ITALIAN, GERMAN, DUTCH AND OTHER SCHOOLS

FORMED BY

R. FISHER, ESQ. DECEASED

Late of Hill Top Midhurst

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY, WILKINSON & HODGE

Auctioneers of Literary Property & Works illustrative of the Fine Arts

AT THEIR HOUSE No 13 WELLINGTON STREET STRAND W.C.

On MONDAY the 23rd day of MAY 1892 and Four following Days

AT ONE O'CLOCK PRECISELY

May be Viewed Two Days prior Catalogues may be had

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CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds, 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 5*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased to be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this sale, may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,
13, *Wellington Street, Strand, London.*

PREFACE.

THE COLLECTION OF PRINTS BY THE OLD MASTERS now offered for sale, has been long well known to *connoisseurs*. In the year 1879, Mr. Fisher issued for private circulation a printed Catalogue *raisonné* of his collection, with biographical notices of the artists and reproductions of the rarer prints. This volume also contains a description of the larger and more important portion of his early printed books.

Mr. Fisher was, from his youth upwards, an ardent student of refined taste and was one of a comparatively small band of earnest collectors, who have, during the present century, done so much to promote the study of Engraving and Etching from their first beginnings, and his accurate judgment was widely known and esteemed. He began to make purchases of prints about the year 1835, and was unwearied in his efforts to secure the finest obtainable impressions. He succeeded in forming a collection which includes the best and in some cases all the known works of the Italian, German, Dutch, Flemish and other schools, and which, from its comprehensive and representative character, has probably no rival, except in the public Museums of this country and of the Continent. The majority of these prints were acquired from the most celebrated private collections which have been dispersed,—the greater part in these rooms,—during the present century.

The prints are throughout (with very few exceptions) of the highest excellence as regards state, condition and beauty of impression. Several of them are unique or undescribed, and many of

great rarity. We call attention to the following as being especially worthy of notice:—

"The Crucifixion," by G. B. del Porto, a woodcut of considerable interest, in the style of Mantegna, is undescribed by Bartsch, Passavant and Galichon, and the only known impression. The same remark as to uniqueness applies to the print of Mars, Venus and Cupid, by an anonymous Master L.

The German print of the Annunciation, by Wenceslaus of Olmutz, is also an undescribed work of this rare master. Reproductions of these three prints are given in the illustrated edition of this Catalogue. The print of "St. Anthony," by M. Schongauer, is an *undescribed* first state, in fine condition.

Amongst the prints of the Italian Masters especially remarkable for rarity and beauty of impression, "The entombment of our Saviour," by A. Mantegna and "The Holy Family seated under a Palm tree," by Marcantonio Raimondi, should be mentioned.

For the same reason, amongst the German prints, we must name "The Death of the Virgin," by M. Schongauer, as being a most brilliant and exceptionally fine impression—perhaps the finest known—of this rare print. The "Adam and Eve," by A. Dürer, is one of the earliest impressions from the plate and of great beauty.

The Rembrandt Etchings include an example of "the Hundred Gilder Piece" in the second state, which is probably the finest known of the plate *in any state.* The "Three Trees" is also of singular merit for delicacy and condition.

The collection of "the Little German Masters" contains a comparatively complete set of their works, and it would be very difficult to obtain finer examples of these rare prints.

The Ostade Etchings form a complete set, and it may be of interest to state that its nucleus was the collection belonging to Mr. Thomas Wilson, and described in his Catalogue *raisonné.*

A considerable portion of Mr. Fisher's Collection was exhibited at Manchester in the year 1857, and many of the prints have been seen in subsequent years at the rooms of the Burlington Fine Arts Club and elsewhere.

Mr. Fisher was a frequent writer on subjects connected with

the Art of Engraving, and in the year 1886 wrote "An Introduction to the Catalogue of the early Italian prints in the British Museum" at the request of the Trustees, which is recognised as an important contribution to the study and history of Early Italian Engraving. The Catalogue was also compiled by Mr. Fisher, and set up in type, but has not yet been published. He wrote articles in the "Fine Arts Quarterly Review," and in other serials, on matter connected with his favourite subject, and, shortly before his death, completed in manuscript a Catalogue *raisonné*, with biographical notices, of the works of the school of Marcantonio Raimondi, which will shortly be published.

CATALOGUE

OF

A COLLECTION OF

ENGRAVINGS, ETCHINGS AND WOODCUTS,

FORMED BY

R. FISHER, Esq. Deceased.

FIRST DAY'S SALE.

LOT				
	J. VAN AKEN.			
1	VIEWS ON THE RHINE, *set of four landscapes*, after H. Saftleven (*B.* 18-21)	4		18
	HEINRICH ALDEGREVER.			
2	THE HISTORY OF ADAM AND EVE, 1540 (*B.* 1-6) — *From the Hawkins Collection.*		3	3
3	THE VIRGIN STANDING, 1553 (*B.* 50)		1	12
4	THE VIRGIN SITTING, 1527 (*B.* 55)		7	10
5	THE FOUR EVANGELISTS (*B.* 57-60)		1	10
6	TITUS MANLIUS (*B.* 72) — *From the Robert Dumesnil Collection.*		1	14
7	PARIS, VENUS AND CUPID (*B.* 99), and PYRAMUS AND THISBE (*B.* 101)	2	1	12
8	THE SAVIOUR (*B.* 116), and DEATH, an allegory (*B.* 134)	2	1	2
9	THE POWER OF DEATH, *a set of eight* (*B.* 135-142)	8	4	6

23. 7.

2	16	10 A Sea-god with two nymphs (*B.* 201), and A Dance of naked Children (B. 205) 2	Armitage
4	6	11 Upright Panel of Ornament (*B.* 224), and another (*B.* 260) 2	Davidson
2	15	12 Ornament with a Bear (*B.* 231), Fragment of a Dagger Sheath (*B.* 247), and copy of (*B.* 279) 3	Lawson
4	4	13 The Roman Alphabet (*B.* 250), A Dance of Children (*B.* 252) and Children playing near a Well (*B.* 267) 3	Thompson
1	14	14 Ornament with a Trophy of arms (*B.* 282), and Ornament with a mask (*B.* 285) 2	J Marsh
3	12	15 The Anabaptists (*B. App.* 9)	Desperez

ALBRECHT ALTDORFER.

	16	16 The Flight into Egypt (*B.* 5), and the young Saviour (*B.* 10) 2	Mond
	10	17 The Crucifixion (*B.* 7)	Lawson
1	6	18 The Virgin and Child (*B.* 15)	Meder
2	8	19 Apollo and a Muse (*B.* 28)	Gutekunst
	16	20 Venus (*B.* 33)	Riggall
	10	21 Dido (*B.* 42)	Mond
1	9	22 Portrait of Luther (*B.* 61)	Thompson

Woodcuts.

1		23 Sacrifice of Abraham (*B.* 41), and The Resurrection (*B.* 47)	Clarke
	11	24 Title Page to: Ein Brieff an den Cardinal Ertzbischoff zu Mentz. Mart. Luther, *undescribed*	Mond

JOST AMMAN.

	12	25 Fireworks at Nürnberg (*B.* 14)	Thompson
	15	26 Tournament in Vienna, *a woodcut* (*B.* 21)	Muller

ZOAN ANDREA.

24		27 Judith (*B.* 1)	Murray
		From the Hawkins Collection.	
16	10	28 Twelve Children at Play (*Pass.* 40)	Gutekunst

93. 17.

ANONYMOUS GERMAN MASTERS.

29 CHRIST ON THE CROSS, with the Arms of the Monastery of Tegernsee on either side of the Cross, *woodcut coloured, printed on paper with the Ox head* — 7 15

From the Munich Royal Library.

30 THE ADORATION OF THE MAGI, *early metal cut* — — — — — 16

31 CHRIST ON THE CROSS, with the Virgin and St. John — — — 1 3

32 TWO SOLDIERS WALKING PAST A WOMAN SEATED, with a figure of Death lurking behind a tree, *circular print* — 10

33 TWO UPRIGHT ORNAMENTS (*B. vol. X, p.* 157, *no.* 27 *and* 31) 2 — 1 6

33* THE RESURRECTION OF OUR LORD, *woodcut by a Master of the XVth century, coloured and pasted inside the lid of a curious pedlar box of contemporaneous German make, and in good state of preservation* — 3

ANONYMOUS ITALIAN MASTERS.

34 TWO OF THE TAROCCHI CARDS (*Pass.* 39 *and* 48) 2 — 12 12

35 DANTE'S INFERNO (*B. vol. XIII, p.* 90, *no.* 8); with another engraving of the same subject, with the inscription: "*Questo è l' inferno del champo santo di Pisa*" (*Ottley, p.* 373) — 1 2

JACOPO DE BARBARJ.

[*The Master with the Caduceus.*]

36 JUDITH (*B.* 1) — — — — — — — — 20

37 THE SAVIOUR HOLDING A BANNER, *cut and laid down* (*B.* 3) — 8

38 MARS AND VENUS (*B.* 20) — — — — — — 76

From the De Fries and Hawkins Collections.

CORNELIS BEGA.

39 A YOUNG WOMAN WITH TWO PEASANTS (*B.* 34) — — — 1 8

BARTEL BEHAM.

40 CLEOPATRA (*B.* 12), *second state, before the date* — — — 1 1

41 LUCRETIA (*B.* 14) — — — — — — — 4

42 COMBAT OF NAKED MEN (*B.* 16) — — — — — 2 8

43 FIGHT OF NAKED MEN, "Titus Gracchus" (*B.* 17) — — — — 2 10

237. 8.

234. 8.

4			44	THE FIGHT FOR THE STANDARD (*B.* 18)	Sepery
2	14		45	APOLLO AND DAPHNE (*B.* 25), *first state, before the inscription on the tablet and much work;* and an impression of the *second state* 2	Aumale
1	1		46	THE JUDGMENT OF PARIS (*B.* 26)	Gr
4	4		47	VIGNETTE WITH FOUR CUPIDS (*B.* 59)	Sepery
1	10		48	CHILDREN PLAYING WITH DOGS (*B.* 70)	Thompson
				HANS SEBALD BEHAM.	
2			49	ADAM AND EVE, 1536 (*B.* 5); and ADAM AND EVE (*B.* 6) 2	Loftie
3	8		50	ADAM AND EVE DRIVEN FROM EDEN (*B.* 7), *second state*	Heder
1	1		51	JUDITH (*B.* 11); and JUDITH SEATED, 1547 (*B.* 12), *first state* 2	Marshall
3	7	6	52	JOB AND HIS FRIENDS (*B.* 16), *first state*	Salting
5	10		53	MADONNA AND CHILD WITH THE PARROT (*B.* 19)	Sepery
17	10		54	THE MADONNA WITH THE SLEEPING CHILD (*B.* 20)	Heder
5	5		55	THE MARRIAGE FEAST AT CANA (*B.* 23), *first state;* CHRIST AND THE SAMARITAN WOMAN (*B.* 24); and CHRIST IN THE HOUSE OF SIMON (*B.* 25), *first state* 3	Marshall
1	6		56	THE MAN OF SORROWS (*B.* 26), *first state;* and THE SAVIOUR IN A GLORY OF ANGELS (*B.* 30) 2	Hond
4			57	THE PARABLE OF THE PRODIGAL SON (*B.* 13-34), *the latter number in the first state;* and THE PRODIGAL SON (*B.* 35) 5	Thompson
	16		58	CHRIST AND THE APOSTLES (*B.* 36, *and* 38-42); and duplicate of *B.* 36 7	Gr
1	12		59	THE TWELVE APOSTLES (*B.* 43-54), *second states* 12	Davids
1	12		60	THE FOUR EVANGELISTS (*B.* 53-58), *second states* 4	Thompson
	16		61	ACHILLES AND HECTOR (*B.* 68), *first state*	Hond
	1		62	CYMON AND HIS DAUGHTER (*B.* 75), *third state*	Riggall
	16		63	CLEOPATRA (*B.* 77), *first state,* and DIDO (*B.* 80) 2	Murray
1	12		64	TRAJAN (*B.* 82), *second state before the date,* 1537	P. Thomp
	14		65	THE SAME, *with the date*	Gall
1	2		66	THE JUDGMENT OF PARIS (*B.* 89)	Loftie
3	10		67	VENUS AND CUPID (*B.* 90)	Sepery
2	12		68	VENUS AND CUPID (*B.* 91), *first state*	Fotheringham

309. 7. 6

309. 7. 6

ridson	69	THE LABOURS OF HERCULES (*B.* 96-107), *mostly first states* 12	7	15	
mpson	70	LEDA (*B.* 112)		11	
ll	71	FIVE OF THE LIBERAL ARTS (*B.* 121-123, 125 and 127)		12	
ompson	72	THE TRIUMPH OF CHRISTIAN RELIGION (*B.* 128)	1	2	
vidson	73	THE KNOWLEDGE OF GOD AND THE SEVEN CHRISTIAN VIRTUES (*B.* 129-136), *some first states* 8	1	14	
fthe	75	CHARITY (*B.* 137), *first state*	1	2	
sprey	76	GOOD FORTUNE (*B.* 140), *first state*	3		
b	77	ADVERSE FORTUNE (*B.* 141), *first state*	1	10	
der	78	DEATH SURPRISING A WOMAN IN HER SLEEP (*B.* 146)	3	12	
fthe	79	THE YOUNG WOMAN AND DEATH (*B.* 149), *second state*	1	16	
b	80	DEATH SEIZING A NAKED WOMAN (*B.* 150), *and a reverse copy* 2	2	6	
der	81	DEATH AND THE THREE WOMEN (*B.* 151)	1	7	
rshall. f	82	THE VILLAGE FESTIVITIES (*B.* 154-163)	3	10	
vidson	83	THE BOORS FIGHTING (*B.* 162)		7	
fthe	84	THE VILLAGE FEAST, repetition of the subject *B.* 161 *reversed* (*B.* 164)		15	
ggall	85	PEASANTS FIGHTING (*B.* 165), *first state*		14	
edmare	86	THE BRIDE BETWEEN HER HUSBAND AND HER FATHER (*B.* 185)		8	
arshall. f	87	THE DRUMMER AND THE STANDARD BEARER (*B.* 199)		16	
urray	88	GROUP OF NAKED CHILDREN (*B.* 210)	1		
takenot	89	THE BUFFOON AND THE TWO COUPLES (*B.* 212)	1	1	
sprey	90	ANOTHER IMPRESSION	5		
b	91	THE TWO BUFFOONS (*B.* 213), *first state*	7	12	6
vidson	92	THE BUFFOON AND THE TWO WOMEN (*B.* 214), *first state*	1		
sprey	93	WOMAN RECLINING (*B.* 215), *first state*	2	2	
lting. f	94	ORNAMENT WITH A CUIRASS AND TWO CUPIDS (*B.* 227)	3	10	
der	95	SCROLL WITH A ROMAN ALPHABET (*B.* 229), *first state*	1	18	
ompson	96	SCROLL WITH A YOUNG BUFFOON (*B.* 230)	1	10	
Marshall	97	ORNAMENT WITH A MASK (*B.* 231)	1	14	
nd	98	FRIEZE OF ORNAMENT (*B.* 232)		10	
vidson	99	TWO FRIEZES OF ORNAMENTS (*B.* 223 and *B.* 235)	1	18	

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2	18	100	ORNAMENTS (*B.* 242 and 243) — — — —	Loftie
2		101	ARMS OF BEHAM (*B.* 254), and ARMS WITH A LION (*B.* 255) 2	Lepsey
2	12	102	TWO GENII HOLDING SCUTCHEONS (*B.* 258, 259) — —	Colnaghi
			WOODCUTS.	
	19	103	THE PASSION OF CHRIST (*B.* 84-91) — — —	Davidson
	6	104	THE HOLY FAMILY (*B.* 121), and the same (*B.* 123) 2	Fell
			C. BERGHEM.	
	4	105	HIS PORTRAIT; THE COW DRINKING (*B.* I), *with the address of Visscher* 2	Cash
	16	106	THE WATERING COW (*B.* II), *first state, before the address of De Wit*	Murray
7	5	107	THE THREE COWS (*B.* III), *before the name of Berghem; and Counterproof of the first state* 2	Fuller
19	5	108	THE PLAYER ON THE BAGPIPES (*B.* 4). "LE DIAMANT," *before the name of Berghem*	Ly
15		109	THE MAN RIDING A DONKEY (*B.* 5), *second state, before the work in the sky*	Davidson
			From the Esdaile Collection.	
3	15	110	THE PIPING SHEPHERD (*B.* 6), *from the Garford Collection; and an impression with the number;* and THE SHEPHERD TALKING TO A WOMAN (*B.* 7) 3	Ly
7		111	THE FIVE UPRIGHT SUBJECTS OF CATTLE (*B.* 8-12), *no.* 8, *and* 11 *to* 12 *are before the number*	Lepsey
13		112	CROSSING A RILL (*B.* 12), *trial proof before the background;* and the same (*B.* 12A), *impression of the second plate* 2	Wedderburn
1	6	113	THE SET OF ANIMALS, *oblong;* and two GOATS' HEADS (*B.* 13-18); and Copies of the Goats' Heads on one plate 7	Lepsey
			From the Saint Aubyn Collection.	
5		114	THE SET OF COWS WITH THE MILKMAID (*B.* 23-28), *second state* 6	Colnaghi

452. 6.

115	THE SET OF SIX, WITH A WOMAN (*B.* 29-34), *second state before the address of Clement de Jonghe, with counterproofs of the same state*	/	
	From the St. Aubyn Collection.		
116	THE SET OF SIX, WITH A MAN (*B.* 35-40), *second state, before the address of Clement de Jonghe and before the numbers; with counterproofs of the same state* 12	5	10
	From the St. Aubyn Collection.		
117	THE SET OF EIGHT, WITH A WOMAN (*B.* 41-48), *with the inscription on the first plate, before the address of Matham and the numbers; with counterproofs of the same state* 15		10
	From the St. Aubyn Collection.		
118	THE SET OF EIGHT, WITH A MAN (*B.* 49-56), *with the title on the first plate, before the address of Matham and the numbers; with counterproofs of the same state* 16		18
	From the St. Aubyn Collection.		
119	ARTEMISA RECEIVING THE ASHES OF MAUSOLUS — — —		16
	JACOB BINCK.		
120	DEATH AND THE SOLDIER (*B.* 52), *and a copy with the Monogram* A. C.	/	18
121	THE VIRGIN AND CHILD, crowned by two Angels (*Pass.* 209)	3	
	C. BLOEMAERT.		
122	CHRIST ON THE CROSS — — — — —	/	
	FRANZ VON BOCHOLT.		
123	ST. MICHAEL (*B.* 30), *cut* — — — — —	6	15
	C. BOEL.		
124	VARIOUS SUBJECTS, after Teniers, and two others after the same master 13		12
	HIERONYMUS BOSCH.		
125	TEMPTATION OF ST. ANTHONY, *woodcut* — — —	/	2
	ABRAHAM BOSSE.		
126	THE PAINTER, THE SCULPTOR, THE ENGRAVER AND THE PRINTER 4	5	5

480. 14.

480. 14.

JAN BOTH.

127 His Portrait, by Waumans, and the four upright Landscapes (*B.* 1-4), with the address of Matham. 5

128 The Set of Six Landscapes (*B.* 5-10), *proofs before the name and numbers, with an impression of the rare etching of the central group in the "Muleteer"* (*B.* 6)

GIOVANNI ANTONIO DA BRESCIA.

129 Joseph's Cup found in Benjamin's Sack (*B.* 15, *p.* 11, *no.* 7) (*Pass. V.* 27)

130 The Holy Family (*B.* 5)

131 The Scourging of our Lord (*Pass. V.* 29)
From the Ottley Collection.

132 Two Sybils and an Angel (*Pass. V.* 38)

133 Hercules carrying the Bull of Marathon (*B.* 10)

134 A Dance of Children (*B.* 19)

135 An Arabesque (*Pass.* 58)

BREUGHEL.

136 The Parable of the wise and foolish Virgins; and others 4

HANS BROSAMER.

137 The Luteplayer (*B.* 17), *the composition laid in*

A. BROUWER.

138 Various Etchings 4

N. DE BRUYN.

139 An Elephant fighting chimerical animals (*Nagler* 735)

140 Orpheus charming the Beasts

141 Ornament with Genii, etc.; and another with a shield 2

TH. DE BRY.

142 The Golden Age, after A. Bloemart, *a circular piece*

143 The Triumph of Bacchus

572 - 0 - 0

572 - - -

HANS BURGKMAIR.

144 DEATH AND A YOUNG MAN (*B.* 40), *woodcut in chiaroscuro* 15

J. CALLOT.

145 LES MISÈRES ET LES MALHEURS DE LA GUERRE, *set of* 18 *plates* 3 5

146 THE LARGE TEMPTATION OF ST. ANTHONY; and two others 3 1 1

DOMENICO CAMPAGNOLA.

147 VENUS (*B.* 7) - - - - - - 30
From the Wellesley Collection.

GIULIO CAMPAGNOLA.

148 JOHN THE BAPTIST (*B.* 3), *early impression* - - - 32
From the Woodburn Collection.

CHIAROSCURO WOODCUTS.

149 DAVID AND GOLIATH, after Raphael (*B. XII. p.* 26, *no.* 8), *third state* 12

150 THE CREATION OF EVE, after Michelangelo, by Gasparo Ruina (*Pass. vol. VI. p.* 222, *no.* 1) 5

151 THE MASSACRE OF THE INNOCENTS (*B. XII. p.* 33, *no.* 7), *impression of one block only;* and THE ADORATION OF THE MAGI, *an early Italian woodcut* 2 6

152 CHRIST IN THE HOUSE OF CIMON, by Andreani, after Raphael (*B. XII. p.* 40, *no.* 17), and THE DESCENT FROM THE CROSS, after Raphael, by Ugo da Carpi (*B. XII. p.* 40, *no.* 22), and THE ENTOMBMENT (*B. XII. p.* 44, *no.* 24) 3 8

153 THE RESURRECTION, after Raphael, by Ugo da Carpi (*B. XII. p.* 45, *no.* 26) *from the Mariette Collection,* and THE DEATH OF ANANIAS (*B. XII. p.* 45, *no.* 27) 2 2 2

154 THE HOLY FAMILY WITH SAINTS, after Ligozzi (*B. XII. p.* 67, *no.* 27) 15

155 A SIBYL, after Guido (*B. XII. p.* 38, *no.* 4), by Coriolano, and A SYBIL READING, after Raphael, by Ugo da Carpi, (*B. XII. p.* 38, *no.* 6), with a copy, and THE TIBURTAN SYBIL (*B. XII. p.* 38, *no.* 7) 4 1

658. 14.

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	3	156	VENUS WITH CUPIDS AT PLAY, after Raphael (*B. XII. p.* 107, *no.* 3), *much damaged*	Graham
	15	157	HERCULES STRANGLING THE LION (*B. XII. p.* 119, *no.* 17), *second state*, and the same subject (*B.* 18) 3	Trond
	9	158	HERCULES DRIVING ENVY FROM THE TEMPLE OF THE MUSES (*B. XII. p.* 133, *no.* 12), and another ALLEGORY, after Guido 2	Murray
	16	159	RAPHAEL AND THE FORNARINA (*B. XII. p.* 141, *no.* 3), AND CHILD SLEEPING ON A SKULL, *not described by Bartsch*	G
	2	160	ST. SEBASTIAN AND FIVE OTHER SAINTS (*Pass. vol. VI.* 233) 2	Faber
	4	161	THE MARTYRDOM OF ST. CECILIA, after Raphael	Treder

J. COLLAERT.

2	12	162	CLEOPATRA	J. Marsha

L. CRANACH.

6	6	163	ADAM AND EVE (*B.* 1), *first state ;* and a later impression 2	Carlos
5		164	THE REST IN EGYPT (*B.* 3)	Kunstkunst
31	10	165	THE REST IN EGYPT (*B.* 4)	Treder
	7	166	THE SCHOOL WITH THE HOLY FAMILY IN A CHAMBER (*B.* 5)	Clarke . F
1	18	167	THE PASSION OF OUR LORD (*B.* 6-20), *of which* 3 *proofs before the letter-press*	Trond
6		168	OUR LORD AND A SAMARITAN WOMAN AT A WELL (*B.* 22) *From the Liphart Collection.*	Treder
	12	169	THE SAVIOUR (*B.* 23), ST. PETER (*B.* 24), and ST. PAUL (*B.* 36) 3	Thompson
	11	170	ST. ANTHONY TORMENTED BY DEVILS (*B.* 56)	Fall
1	1	171	ST. JOHN THE BAPTIST PREACHING (*B.* 60), and ST. JEROME (*B.* 63) 2	Treder
2	12	172	ST. GEORGE AND THE DRAGON (*B.* 64), and ST. GEORGE LEANING ON HIS LANCE (*B.* 67)	Deprez
	9	173	THE VIRGIN AND ST. ANNE WITH THE CHILD (*B.* 68), and ST. MARY OF EGYPT CARRIED BY ANGELS (*B.* 72) 2	Clarke . F
	4	174	MARCUS CURTIUS (*B.* 112)	Murray
	16	175	VENUS AND CUPID (*B.* 113), *first state*	Davidson

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721. 1.

Thompson	176	THE SO-CALLED JUDGMENT OF PARIS (*B.* 114) - - -		6
Bromley	177	THE MAN-EATER (*B.* 115); and A YOUTH ON HORSEBACK (*B.* 116)	1	
Evans	178	THE STAG-HUNT (*B.* 119) - - - - -	3	
Riggall	179	THE TOURNAMENT, *with the date of* 1506 (*B.* 124) - - -		12
Fatherwood	180	THE TOURNAMENT, *with the date of* 1509 (*B.* 125) - - -	1	13
Vespasian	181	THE TOURNAMENT WITH HERCULES AND THE LION (*B.* 126)	2	15
Do	182	THE TOURNAMENT WITH SWORDS (*B.* 127) - - - - -	3	3
Thompson	183	PORTRAIT OF MELANCTHON (*B.* 153), and ARABESQUE BORDER title to Luther's "Die Propheten"		10

£ 734 - 0 - 0

SECOND DAY'S SALE.

A. CUYP.

LOT 184.

EIGHT SUBJECTS OF COWS (*Andresen*, 1-8), *including the two rare ones* 3 *and* 8, *with the title of the late issue of* 6 *of the etchings and* 2 *portraits* 11

From the Woodburn Collection.

D. DEUCHARS.

185 TWO ETCHINGS OF GROTESQUE FIGURES

KAREL DU JARDIN.

186 A SET OF ETCHINGS (*B.* 1-51)

187 THE GROUP OF COWS (*B.* 34), *first state*

From the Verstolck Collection.

ALBRECHT DÜRER.

188 COPIES OF RARE PLATES, by Petrak, etc.

189 ADAM AND EVE (*B.* 1), *on paper with the ox-head water-mark, of unusual beauty and brilliancy*

From the Barnard, Maberley and Hawkins Collections.

190 THE NATIVITY (*B.* 2)

191 THE PASSION OF OUR LORD (*B.* 3-18)

From the St. Aubyn Collection.

192 CHRIST IN THE GARDEN OF OLIVES, *an etching* (*B.* 19)

From the Marochetti Collection.

193 THE MAN OF SORROWS WITH EXTENDED ARMS (*B.* 20)

From the Donnadieu, Maberley and Hawkins Collections.

194 THE MAN OF SORROWS, *an etching* (*B.* 21)

From the Maberley Collection.

5 14. 18.

Muller	195	THE MAN OF SORROWS SEATED, *an etching* (*B.* 22), *first and second states* 2	2		
Ireder	196	THE LARGE CRUCIFIXION (*B.* 24) – – – – – *From the Paar Collection.*	9		
Thompson	197	THE SUDARIUM HELD BY TWO ANGELS (*B.* 25) – – – – *From the Borduge and Mariette Collections.*	5	15	
Lauser	198	THE SUDARIUM HELD BY ONE ANGEL (*B.* 26) – – ——	2	17	6
Quaritch	199	THE PRODIGAL SON (*B.* 28) – – – – – –	14	10	
P. Thompson	200	THE VIRGIN AND ST. ANNE (*B.* 29) – – – – – *From the Mariette Collection.*	1	12	
Ireder	201	THE VIRGIN WITH LONG HAIR (*B.* 30) – – – – *From the St. Aubyn Collection.*	51		
do	202	THE VIRGIN WITH A CROWN OF STARS (*B.* 31) – – – – *From the Buckingham and Hawkins Collections.*	16	10	
Kennedy	203	THE VIRGIN WITH CROWN AND SCEPTRE (*B.* 32) – – ––	14	10	
Ireder	204	THE VIRGIN WITH SHORT HAIR AND A BANDELET (*B.* 33) – –	26	10	
Fuhrkunst	205	THE VIRGIN SUCKLING THE INFANT CHRIST (*B.* 34) – – – *From the Rogers Collection.*	46		
Vesperez	206	THE VIRGIN AND CHILD AT THE FOOT OF A TREE (*B.* 35) *From the Maberley Collection.*	9		
Triggall	207	THE VIRGIN AND CHILD (*B.* 36) – – – – – *From the Gawet and Marshall Collections.*	2	14	
P. Thompson	208	THE VIRGIN AND CHILD CROWNED BY AN ANGEL (*B.* 37) *From the Robert Dumesnil Collection.*	4		
Vesperez	209	THE VIRGIN WITH THE CHILD IN SWADDLING CLOTHES (*B.* 38) *From the Beckford Collection.*	5	5	
do	210	THE VIRGIN AND CHILD CROWNED BY TWO ANGELS (*B.* 39)	6	10	
Thompson	211	THE VIRGIN AND CHILD SITTING AT THE FOOT OF A WALL (*B.* 40)	10	15	
Murray	212	THE VIRGIN AND CHILD WITH A PEAR (*B.* 41) – – –	1	15	
Fuhrkunst	213	THE VIRGIN AND CHILD WITH A MONKEY (*B.* 42) – – –	19		
Vesperez	214	THE HOLY FAMILY, *an etching* (*B.* 43) – – – – *From the Rogers Collection.*	41		
P. Thompson	215	THE HOLY FAMILY WITH A BUTTERFLY (*B.* 44); and THE VIRGIN SEATED AT THE GATE OF A TOWN (*B.* 45) 2	5	5	

810. 6. 6

810. 6. 6

2		216	FIVE DISCIPLES (*B.* 46-50)	Lauser
6	15	217	THE SAME SET (*B.* 46-50)	Davidson
			From the Bale Collection.	
	8	218	ST. CHRISTOPHER (*B.* 51)	Fall
1	18	219	ST. CHRISTOPHER (*B.* 52)	Lanlo
2	6	220	ST. GEORGE STANDING (*B.* 53)	F. Thompson
			From the Maberley Collection.	
2	12	221	ST. GEORGE ON HORSEBACK (*B.* 54)	Jutekunst
			From the Buckingham and Hawkins Collections.	
1		222	ST. SEBASTIAN TIED TO A TREE (*B.* 55)	Davidson
			From the Hawkins Collection.	
3	3	223	ST. SEBASTIAN TIED TO A COLUMN (*B.* 56)	Ls
48		224	ST. HUBERT (*B.* 57), *on paper with the High Crown, the margin relaid*	Lauser
			From the Thompson Collection.	
4	4	225	ST. ANTHONY (*B.* 58)	Ls
63		226	ST. JEROME, *an etching* (*B.* 59)	Bolnaghi
			From the St. Aubyn Collection.	
16	10	227	ST. JEROME IN HIS CELL (*B.* 60)	Wood
5	5	228	ST. JEROME (*B.* 61)	Riggall
			From the Bammeville Collection.	
1		229	THE PENANCE OF ST. CHRYSOSTOME (*B.* 63)	Ls
25		230	THE THREE GENII (*B.* 66)	Bolnaghi
			From the Rogers Collection.	
3	8	231	THE SORCERESS (*B.* 67)	Jutekunst
7		232	APOLLO AND DIANA (*B.* 68)	Kennedy
9	9	233	THE SATYR AND HIS FAMILY (*B.* 69)	Meder
2		234	THE GROUP OF FIVE FIGURES, *an etching* (*B.* 70)	Murray
9		235	THE RAPE OF AMYMONE (*B.* 71)	Kennedy
2	10	236	A MAN ON A UNICORN CARRYING OFF A NAKED WOMAN (*B.* 72), *first state*	Murray
5	15	237	THE EFFECT OF JEALOUSY (*B.* 73), *with the high crown watermark*	Ls
			From the Donnadieu Collection.	
39		238	MELANCHOLY (*B.* 74)	Durlacher
			From the Woodburn Collection.	

1071. 9. 6

1071. 9. 6

Thompson	239	GROUP OF FOUR NAKED WOMEN (*B.* 75)	/	
Esprez	240	THE DREAM (*B.* 76) *on paper with the ox-head*	12	
Prond	241	THE GREAT FORTUNE (*B.* 77), *on paper with the high crown*	23	
		From the Rogers Collection.		
P. Thompson	242	THE SMALL FORTUNE (*B.* 78)	2	
Bolnaghi	243	JUSTICE (*B.* 79)	13	
		From the St. Aubyn and Maberley Collections.		
Lauser	244	THE SMALL COURIER (*B.* 80)	/	14
Riggall	245	A LADY ON HORSEBACK, with an armed Follower (*B.* 82)	/	12
Do	246	A PEASANT AND HIS WIFE (*B.* 83)		6
Danlos	247	THE COOK AND THE HOSTESS (*B.* 84)	10	
Riggall	248	THE ORIENTAL AND HIS WIFE (*B.* 85)		12
Kennedy	249	THE THREE PEASANTS (*B.* 86)	17	
		From the St. Aubyn Collection.		
Lauser	250	THE STANDARD BEARER (*B.* 87)		10
P. Thompson	251	THE GROUP OF SOLDIERS (*B.* 88), *the lower part mended*	2	
Murray	252	PEASANTS AT MARKET (*B.* 89)	/	/
Davidson	253	"LE VIOLENT" (*B.* 92)	2	12
		From the Barnard Collection.		
P. Thompson	254	OLD MAN WITH A YOUNG WOMAN (*B.* 73)	3	
Danlos	255	THE KNIGHT AND THE LADY WALKING (*B.* 94)	29	
		From the Wilson, Esdaile and Hawkins Collections.		
Lauser	256	THE MONSTROUS HOG (*B.* 95)		8
Zutekunst	257	THE KNIGHT OF DEATH (*B.* 98)	100	
		From the St. Aubyn Collection.		
Murray	258	THE CANNON, *an etching* (*B.* 99)	2	10
Kennedy	259	THE ARMS WITH THE COCK (*B.* 100), *early impression before the strengthening of the marginal line and the cleaning of the plate*	20	
Bolnaghi	260	THE ARMS WITH THE SCULL (*B.* 101)	42	
Lauser	261	PORTRAIT OF MELANCHTON (*B.* 105)	/	12
Do	262	PORTRAIT OF PIRKHEIMER (*B.* 106)	/	4
Heder	263	PORTRAIT OF ERASMUS (*B.* 107)	17	17

1377. 7. 6

1377. 7. 6

Woodcuts.

1	12	264	Cain killing Abel (*B.* 1), and Samson slaying the Lion (*B.* 2) 2	Carlos
	14	265	Samson slaying the Lion (*B.* 2) *first state* — — —	Murray
1	6	266	The Adoration of the Magi (*B.* 3), *early impression;* and another 2	Gutekunst
22	10	267	The Passion of our Lord (*B.* 4-15), *early impressions before the text, except the title which has the Latin verses* 12	Kennedy
3	10	268	The small Passion (*B.* 16-52), *proofs before the letter press; B.* 18 *in two states, with Rechberger's facsimile of the rare frontispiece* 39	Murray
	15	269	The Last Supper (*B.* 53) *proof on paper with the High Crown*	Fall
3	3	270	Our Lord in the Garden of Olives (*B.* 54) — — —	Kennedy
6		271	Christ on the Cross (*B.* 55), *with the verses; and an impression without the verses*	Murray
	16	272	The Crucifixion, within an ornamental border (*B.* 56) —	Gutekunst
3	15	273	Christ on the Cross, with three Angels (*B.* 58) — — —	Carlos
	9	274	The Calvary (*B.* 59), *first and second states* — — — 2	Graham
18	10	275	The Apocalypse of St. John (*B.* 61-75), *first states, with the german text, and the rare German letter-press title*	Deprez
5	10	276	The Title to the second Edition of the Apocalypse (*B.* 60) *first state*	Carlos
2	6	277	The Holy Family (*B.* 96), *two proofs* — — — 2	Kennedy
2	10	278	The Holy Family (*B.* 97) — — — —	Murray
	13	279	The Holy Family, with a Concert of Angels (*B.* 99) — —	Davidson
1	2	280	The Holy Family in a vaulted Chamber (*B.* 100) *first state*	Kennedy
4	15	281	The Virgin and Child surrounded by Angels (*B.* 101)	Gutekunst
5		282	The Holy Family with Rabbits (*B.* 102), *first state* — —	Kennedy
2	5	283	St. Christopher, *dated* 1511 (*B.* 103), St. Christopher with a flight of Birds (*B.* 104), and St. Christopher *with the date of* 1525 (*B.* 105) 3	Murray
1		284	Elias and another Prophet (*B.* 107), St. Stephen and other Saints (*B.* 108) 2	Kennedy
	14	285	St. Francis receiving the Stigmata (*B.* 110) — —	Ca

1466. 2. 6

1466. 2. 6

286	St. George slaying the Dragon (*B.* 111)		1	2
287	St. John and St. Jerome (*B.* 112), and St. Jerome in a Grotto (*B.* 113)	2		4
288	St. Jerome in his Cell (*B.* 114)		1	10
289	The Patron Saints of Austria (*B.* 116)			2
290	The Ten Thousand Martyrs (*B.* 117)			6
291	Group of three Bishops (*B.* 118)		1	3
292	A Man kneeling before an Altar (*B.* 119)			9
293	The Martyrdom of St. Catherine (*B.* 120), *first state*		4	8
294	The Magdalen carried to Heaven (*B.* 121)		1	4
295	The Trinity (*B.* 122), *first state*		4	
296	The Mass of St. Gregory (*B.* 123)			10
297	The Last Judgment (*B.* 124)			8
298	The Decollation of St. John the Baptist (*B.* 125); and Herodias (*B.* 126)	2		7
299	"Ercules" (*B.* 127), *first state, slightly damaged*			18
300	The Bathers (*B.* 128)		2	
301	A Knight on Horseback (*B.* 131)		5	5
302	Death and a Soldier (*B.* 132), *an early impression, partly mended, and a later impression*			13
	From the Paar Collection.			
303	The Rhinoceros (*B.* 136)		1	12
304	The Siege of a Town (*B.* 137), *two sheets*			5
305	Four Designs for Embroidery (*B.* 140-143)	4	1	7
306	Design for Embroidery (*B.* 143), *proof before the monogram*		3	17 6
307	The Portrait of Maximilian (*B.* 153)		5	15
308	The Portrait of Varnbüler (*B.* 155)		2	10
	From the Cornil Collection.			
309	Portrait of Albert Dürer (*B.* 156), *first and second states*			15
310	The Arms of the City of Nürnberg (*B.* 162), and the Arms of Pomer (*B.* 163), *the latter a proof*		1	18
311	Shield of Arms with a Savage (*B.* 170)			16
312	Christ on the Cross (*B. App.* 6). The Virgin and Child (*B. App.* 13); and St. Martin (*B. App.* 18)	3		15

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	11	313	ST. SEBALD (*B. App.* 22); ST. BARBARA (*B. App.* 24); and ST. CATHERINE (*B. App.* 25) 3	Murray
1	10	314	THE HOLY FACE (*B. App.* 26) — — — — —	Ls
	10	315	THE TORCH-DANCE (*B. App.* 38) — — — —	Gall

CORNELIS DUSART.

7		316	THE VIOLIN PLAYER (*B.* 15), *first state before the Roulette work, with a fine impression of the second state*	Meder
			From the Barnard Collection.	
1	2	317	THE VILLAGE FEAST (*B.* 16), *first state* — — —	Gutekunst

A. VAN DYCK.

(*The numbers and states referred to are those of Dutuit*).

	10	318	"LE CABINET DES PLUS BEAUX PORTRAITS DES HOMMES ILLUSTRES, fait par Antoine v. Dyck," &c. Anvers, *in wrapper, folio*	Depres
	2	319	JOHN BREUGHEL (*D.* 1), *third state* — — —	Riggall
	2	320	PETER BREUGHEL (*D.* 2), *fourth state* — — —	Murray
	16	321	HIS OWN PORTRAIT (*D.* 3), *third state* — — —	Mond
	6	322	ERASMUS OF ROTTERDAM (*D.* 4), *fourth state* — —	Depres
		323	FRANCIS FRANCK (*D.* 5), *sixth state* — — —	
			From the Clutterbuck Collection.	
1	1	324	PHILIP LEROY (*D.* 6), *eighth state* — — —	Ls
1	6	325	JOS. DE MOMPER (*D.* 7), *fourth state* — — —	Davidson
	16	326	ADAM VAN NOORT (*D.* 8), *third state* — — —	Ls
		327	The same, *sixth state* — — — — —	
	2	328	PAUL PONTIUS (*D.* 9), *sixth state* — — —	Murray
	3	329	JOHN SNELLINX (*D.* 10), *fourth state* — — —	Mond
1	2	330	FRANCIS SNYDERS (*D.* 11), *fourth state* — —	Gutekunst
1	2	331	JOOST SUTTERMANS (*D.* 12), *fourth state* — — —	Davidson
	6	332	LUCAS VORSTERMANS (*D.* 13), *fifth state* — — —	Murray
	4	333	WILLIAM DE VOS (*D.* 14), *third state* — — —	Davidson
	16	334	PAUL DE VOS (*D.* 15), *second state* — — —	Gutekunst
			From the Rysbrack and Houlditch Collections.	

1529. 9.

1529. 9.

335	JOHN DE WAEL (*D.* 16), *third state*		5
336	ANTHONY CORNELISSEN (*D.* 17), *third state*	3	
337	JOS. DE MOMPER (*D.* 19), *second state*		10
338	JOHN SNELLINX (*D.* 20), *second state*	1	1
339	PETER STEVENS (*D.* 21), *third state;* and another — 2		11
340	ANTHONY TRIEST (*D.* 22), *third state;* and another — 2	1	4
341	JOHN VAN DEN WOUWER (*D.* 23), *third state;* and another 2	1	
342	THOMAS WILLEBORTS BOSSCHAERT (*D.* 24), *proof before letters*	2	8
343	ALBERT COUNT OF AREMBERG (*D.* 25), *second state;* and another 2	1	6
344	JOHN BAPTIST BARBE (*D.* 26), *second state*		16
345	ADRIAN BROUWER (*D.* 27), *second state*	1	3
346	JOOST LIPS (*D.* 28), *first state;* and another — 2		8
347	MARGARET OF LORRAINE (*D.* 29), *second state*		18
348	MARTYN PEPYN (*D.* 30), *second state*		18
	From the Mariette Collection.		
349	SEBASTIAN VRANCX (*D.* 31), *second state*	1	1
350	MICHAEL MIREVELT (*D.* 32), *first state before all letters, signed by the engraver;* and another 2	2	10
351	ARTUS WOLFART (*D.* 33), *third state*		16
352	FRANCIS FRANCK (*D.* 34), *first state*	1	1
353	WILLIAM HONDIUS (*D.* 35), *second state*	1	2
354	LADY CATHERINE HOWARD (*D.* 36), *proof before letters*	3	15
355	JOHN COUNT T'SERCLAS AND TILLY (*D.* 37), *first state*		11
356	ADAM DE COSTER (*D.* 38), *second state;* the same, *third state;* and another 3		11
357	PAUL HALMALIUS (*D.* 39), *second state*	1	2
	From the Mariette and Marshall Collections.		
358	JACOB JORDAENS (*D.* 40), *first state*	1	11
359	ANDREW COLYNS DE NOLE (*D.* 41), *second state*	1	7
360	CORNELIS POELEMBURG (*D.* 42), *first state*		5
	From the Mariette Collection.		
361	ERYCIUS PUTEANUS (*D.* 43), *second state*		5

1560. 14.

	17	362	DEODOR VAN TULDEN (*D.* 44), *second state*	Murray
	5	363	GENOVEFA D'URPHE (*D.* 45), *third state*	Gs
1	4	364	ALBERT COUNT WALLENSTEIN, DUKE OF FRIEDLAND (*D.* 46), *first state*, and LELIO BLANCATCIO (*D.* 47), *third state* 2	Gs
	7	365	HENRY VAN BAELEN (*D.* 48), *second state*	Gs
	19	366	DON ALVAR BAZAN (*D.* 49), *second state;* and another 2	Gs
	13	367	JACOB DE BRENCK (*D.* 50), *second state*	Mond
			From the Dumesnil Collection.	
	11	368	CAROLUS DE COLONNA (*D.* 51), *first state;* and another 2	Murray
2		369	GASPAR DE CRAYER (*D.* 52), *second state, magnificent impression;* and another 2	Gs
	2	370	DON EMANUEL FROCKAS PERERA ET PIMENTEL (*D.* 53), *second state;* and another 2	Gs

THIRD DAY'S SALE.

Lot 371.

CORNELIUS VAN DER GEEST (*D.* 54), *second state* — — — 9

372.

GASPAR GEVARTIUS (*D.* 55), *first state, before all letters and second state* 2 — 3 12

373 DON DIEGO PHILIP DE GUZMAN (*D.* 56), *second state;* and another 2 — 1 12

374 GUSTAVUS ADOLPHUS (*D.* 57), *third state;* and another 2 — 1 4

375 GERHARD HONTHORST (*D.* 58), *first state* — — — — 2 8

376 CONSTANTINE HUYGENS (*D.* 59), *first state;* and another 2 — 18

377 MARY DE MEDICIS (*D.* 60), *third state* — — — — 2 2

378 AUBERT MIRAEUS (*D.* 61), *first state* — — — — 1 8

379 ISAAC MYTENS (*D.* 62), *second state* — — — — 2 5

380 JOHN, COUNT OF NASSAU (*D.* 63), *second state* — — — 1 10

381 STEVENS PALAMEDES (*D.* 64), *second state* — — — 18

382 PAUL PONTIUS (*D.* 65), *second state* — — — — 1 1

383 GASPAR RAWESTEYN (*D.* 66), *second state* — — — 19

384 THEODOR ROMBOUTS (*D.* 67), *second state* — — — 1 11

From the Wolff Collection.

385 PETER PAUL RUBENS (*D.* 68), *second state, magnificent impression* — 6

From the Carpenter Collection.

386 FRANCIS THOMAS OF SAVOY (*D.* 69), *second state* — — — 10

387 CESAR ALEXANDER SCAGLIA (*D.* 70), *second state* — — — 1 1

388 GERARD SEGHERS (*D.* 71), *first state* — — — — 2

31. 8.

31 . 8 .

2	2	389	ADRIAN VAN STALBENT (*D.* 72), *third state*	Murray
1		390	HENRY STEENWYCK (*D.* 73), *second state*	"
1	2	391	THEODOR VAN LOON (*D.* 74), *second state*	"
1	10	392	SIMON DE VOS (*D.* 75), *first state*	"
	18	393	JOHN WILDENS (*D.* 76), *first state*	"
1	2	394	PETER SNAYERS (*D.* 77), *second state*	Davidson
			From the Mariette Collection.	
1		395	SIR KENELM DIGBY (*D.* 78), *second state; from the Barnard Collection;* and another 2	Murray
2	12	396	INIGO JONES (*D.* 79), *second state*	Barnett
1	7	397	The same	Murray
2		398	ROBERT VAN VOERST (*D.* 80), *second state;* and another 2	"
	10	399	SIMON VOUET (*D.* 81), *first state;* and another 2	"
2	4	400	JACOB DE CASHIOPIN (*D.* 82), *second state;* and JACOB CALLOT (*D.* 83), *first state* 2	"
2		401	WENZESLAUS COEBERGER (*D.* 84), *second state;* and DEODAT DELMONT (*D.* 85), *second state* 2	Davidson
2	4	402	ANTHONY VAN DYCK (*D.* 86), *second state*	Murray
1		403	HUBERT VAN DEN EYNDEN (*D.* 87), *first state;* and THEODOR GALLE (*D.* 88), *first state* 2	"
	16	404	GASTON DE FRANCE, DUKE OF ORLEANS (*D.* 89), *second state; from the Wolff Collection;* and another 2	Davidson
1	18	405	HORACE GENTILESCHI (*D.* 90), *second state;* and PIETER DE JODE (*D.* 91), *second state* 2	Murray
2	15	406	JOHN LIEVENS (*D.* 92), *first state*	"
1	8	407	CHARLES DE MALLERY (*D.* 93), *second state*	"
1		408	JOHN VAN MILDERT (*D.* 94), *second state*	"
	7	409	NICOLAS DE PEIRESC (*D.* 95), *second state*	"
	15	410	CORNELIS SACHTLEVEN (*D.* 96), *first state*	"
	6	411	CORNELIS SCHUT (*D.* 97), *first state*	"
	18	412	DON AMBROSE SPINOLA (*D.* 98), *first state*	"
1	14	413	LUCAS VAN UDEN (*D.* 99), *first state*	"
			From the Wolff Collection.	

65 . 16 .

65. 16.

414	CORNELIS DE VOS (*D.* 100), *first state*		1	
415	GERARD SEGHERS (*D.* 101), *second state*			5
416	MARIA RUTHVEN (*D.* 103), *second state*			3
417	FRANCIS DE MONCADA (*D.* 119), *third state*			7
418	CHARLES I (*D.* 121), *second state;* and HENRIETTA MARIA, (*D.* 144), *second state*	2	3	10
419	LUCY PERCY, COUNTESS OF CARLISLE (*D.* 123), *first state*		1	5
420	FERDINAND III, GERMAN EMPEROR (*D.* 125), *first state;* and MARIA OF AUSTRIA (*D.* 127), *first state*	2	1	2
421	JOHN MYSSENS (*D.* 128), *third state;* and GODEFROY HENRY COUNT PAPPENHEIM (*D.* 129), *third state*	2		10
422	BEATRICE DE CUSANCE (*D.* 139), *second state*			8
423	ROBERT, COUNT PALATINE OF THE RHINE (PRINCE RUPERT) (*D.* 150), *first state;* and ANTHONY VAN OPSTAL (*D.* 155) *fifth state*	2	1	5
424	FRANCIS THOMAS OF SAVOY (*D.* 166), *second state*			5
425	LUCAS VORSTERMANS (*D.* 170), *first state;* and HENDRICK DU BOOYS (*D.* 171), *third state*	2	1	
426	PHILIP LEROY (*D.* 196), *third state, before the inscription;* and PHILIP HERBERT, EARL OF PEMBROKE (*D.* 200), *second state*	2	3	2 6
427	THOMAS HOWARD, EARL OF ARUNDEL (*D.* 201), *first state*			18
428	ECCE HOMO (*D.* A.), *second state;* and another	2	6	15
429	HENRY, COUNT VANDEN BERGHE; FREDERICH HENRY, PRINCE OF ORANGE; and others	5		8
430	MISCELLANEOUS PORTRAITS	10		10
431	A similar lot	13		9

ALDERT VAN EVERDINGEN.

432	VARIOUS ETCHINGS	3		11

JACOPO FRANCIA.

433	CHRISTIAN CHARITY (*Pass.* 2)		62	
	From the Wellesley Collection.			
434	LUCRETIA (*Pass.* 4), *first state*		100	
	From the Hibbert and Sykes Collections.			

251. 14. 6

251. 14. 6

435 CLEOPATRA (*Pass.* 5) — — —

360.15.6

457	The Son of Frisius (*B.* 190)		2	4
458	Venus sine Cerere et Baccho Freget (*B.* 257), *small oval*		1	4
459	The Tumblers (*B.* 258-261)	4		5
460	The Dragon and the Companions of Cadmus (*B.* 262); and "Pygmalion and the Statue"	2		4

HENDRICK COUNT GOUDT.

461	His Work, set of Seven Plates, after Elsheimer, with two copies of The Decollation of St. John the Baptist	9	3	15

URS GRAF.

462	The Crucifixion (*B.* 1) *From the Paar Collection.*		3	10

HANS BALDUNG GRÜN.

463	The Descent from the Cross (*B.* 5); and The Body of Christ carried to Heaven (*B.* 43)	2		3
464	St. Sebastian (*B.* 37)			2
465	The Sorceresses (*B.* 55)		1	18
466	Another impression, *rather injured*			14
467	The Three Subjects of Horses in a Wood (*B.* 56-58)	3	1	8

MARTIN HEEMSKERCK.

468	The Story of Dives and Lazarus, a set of four, dated 1551			2

DANIEL HOPFER.

469	Adam and Eve; The Last Judgment; and another	4	1	8

LAMBERT HOPFER.

470	The Virgin and Child			6

LUDWIG KRUG.

471	The Nativity (*B.* 1)		4	8
472	The Virgin and Child (*Pass.* 13)		1	10
473	The Man of Sorrows with Two Angels (*B.* 6)		3	12 6
474	Two Naked Women (*B.* 11)		3	

390.9.

390. 9.

J. LADENSPELDER.

475 THE VIRGIN AND CHILD IN A GLORY (*Pass.* 13) — — —

P. VAN LAER.

476 THE SPORTSMAN WITH HIS DOGS (*B.* 6) — — —

477 THE FAMILY (*B.* 15) — — — — — —

478 GROUP OF CATTLE, by Van Noordt (*B.* 1), after Van Laer

E. DE LAULNE.

479 VARIOUS DESIGNS OF FRIEZES (*R. D.* 281, 282, 290 and 291) 4

480 FIVE DESIGNS OF ARABESQUES — — — — 5

LUCAS VAN LEYDEN.

481 ADAM AND EVE (*B.* 7) — — — — —

482 SUSANNA AND THE ELDERS (*B.* 33), *one corner drawn in*

483 THE ADORATION OF THE MAGI (*B.* 37) — — — —

484 THE REST IN EGYPT (*B.* 38) — — — — —
From the Buckingham and Garford Collections.

485 THE BAPTISM OF CHRIST (*B.* 40), *the margin relaid* — —
From the Buckingham Collection.

486 THE RAISING OF LAZARUS (*B.* 42) — — — —

487 CHRIST CROWNED WITH THORNS (*B.* 69) — — —

488 CHRIST PRESENTED TO THE PEOPLE (*B.* 71) — — —
From the Hawkins Collection.

489 The same, another impression — — — —
From the Paar Collection.

490 THE CRUCIFIXION (*B.* 74), *first state, with the date reversed*
From the Munro Collection.

491 The same, *second state,* and an impression of the plate reworked 2

492 THE VIRGIN AND CHILD UNDER A TREE (*B.* 84) — — —
From the Hawkins Collection.

493 THE HOLY FAMILY IN A LANDSCAPE (*B.* 85) — — —

622. 16.

622. 16.

494	THE MAGDALEN GIVING HERSELF UP TO THE PLEASURES OF THE WORLD (*B.* 122)	6	
495	THE MAGDALEN IN THE DESERT (*B.* 123)		1
496	MAHOMED AND THE HERMIT SERGIUS (*B.* 126), *a fold mended right across the print*	8	10
497	FAITH (*B.* 127); and LUCRETIA (*B.* 134)		11
498	THE POET VIRGIL (*B.* 136)		8
499	THE PILGRIMS (*B.* 149)	20	
500	THE MILKMAID (*B.* 158)	21	10
501	EULENSPIEGEL (*B.* 159), the first copy, and Ornament (*B.* 164)	1	15
502	ORNAMENT (*B.* 167); and FOUR CIRCULAR DESIGNS WITH CUPIDS (*B.* 168) 2	1	8
503	TWO CIRCULAR DESIGNS WITH CUPIDS (*B.* 170); and another (171) 2	1	10

ANDREA MANTEGNA.

504	THE ENTOMBMENT OF OUR SAVIOUR (*B.* 2), *the Original wrongly described by Bartsch as a copy, with a Copy of the Scourging of Our Lord* (*B.* 1) 2	22	
505	THE ENTOMBMENT (*B.* 3), *beautiful early impression, but rather cut at the top*	41	
506	CHRIST DESCENDING TO LIMBO (*B.* 5)	7	15
507	CHRIST, ST. ANDREW AND LONGINUS (*B.* 6), *impression before the cleaning of the plate* *From the Marochetti Collection.*	30	
508	THE VIRGIN AND CHILD (*B.* 8)	10	
509	COMBAT OF TRITONS AND MARINE MONSTERS (*B.* 17)	5	
510	COMBAT OF TRITONS (*B.* 18)	7	10

GERMAN MASTER WITH THE MONOGRAM A. I.

511	PYRAMUS AND THISBE (*Pass.* iv., *p.* 156, *no.* 2)	10	10

GERMAN MASTER WITH THE MONOGRAM B. A. D.

512	"MORS OMNIA MUTAT" (*Nagler* 734, 2)	3	3

821. 7.

821. 7.

GERMAN MASTER WITH THE MONOGRAM C. G.

513 "GALATHEA" (*B.* 2) — 2 2 — Gutekun

514 ORNAMENT WITH A SATYR (*Pass.* 25) — 15 — Armulle

515 DESIGN FOR A VASE, *dated* 1536, *undescribed* — 1 16 — Gutekunst

GERMAN MASTER WITH THE MONOGRAM G. F.

516 TWO CUPIDS PLAYING WITH A LIONESS AND HER CUB, after Raphael (*B.* 8) — 1 18 — Davidson

GERMAN MASTER I. B.

517 THE PLANETS (*B.* 11-17) — 7 — 3 5 — J. Maroska

518 VENUS (*B.* 15) — 15 — Deperet

519 THE TRIUMPH OF BACCHUS (*B.* 19) — 5 15 — Gutekunst

520 THE BATTLE OF NAKED MEN (*B.* 21) — 4 4 — Meder

521 HOPE, CHARITY AND JUSTICE (*B.* 24, 25 and 26) — 18 — Lauser

522 THREE CHILDREN WITH VARIOUS PIECES OF ARMOUR (*B.* 33); and ORNAMENT (*B.* 45) 2 — 10 — Is

523 THE CHILDREN VINTAGERS (*B.* 35), with Copy of part of the Composition, *signed R. B.* 2 — 3 3 — Thompson

524 ORNAMENT WITH A MAN IN ARMOUR (*B.* 50) — 16 — Marshall

GERMAN MASTER I. S.

525 THE JUDGMENT OF PARIS (*B.* ix, *p.* 38) — 12 — Lauser

ITALIAN MASTER WITH THE MONOGRAM L.

526 MARS, VENUS AND CUPID UNDER A TREE, *undescribed plate, somewhat in the manner of Giulio Campagnola* — 70 — Carlos

THE MASTER WITH THE RAT-TRAP "NA-DAT."

527 THE TWO ARMIES IN ORDER OF BATTLE (*B.* 2), *first state* — 10 — Deperet

MASTER S. OF BRUSSELS.

528 THE NATIVITY, *undescribed* — 3 15 — Gutekunst

MASTER W. C. I. E. F.

529 THE VIRGIN AND CHILD (*B.* ix, *p.* 578) — 2 — Deperet

933. 11.

933. 11.

MASTER OF ZWOLLE, WITH A WEAVER'S SHUTTLE.

530 THE LARGE CRUCIFIXON (*B.* 6) - - - - - 100

From the Durant and Arozarena Collections.

531 THE HOLY WOMEN WITH THE DEAD BODY OF CHRIST (*B.* 7) 32

532 MADONNA AND CHILD, *a fragment of* (*B.* 9) - - - - 10

CORNELIS MATSYS.

533 JUSTICE AND PRUDENCE (*B.* 2); BATHSHEBA AT THE BATH (*B.* 7); and PANEL OF ORNAMENT, *undescribed* 3 2 15

ISRAEL VAN MECKENEN.

534 THE NATIVITY, after Martin Schongauer (*B.* 6) - - - 15

535 THE CIRCUMCISION (*B.* 37) - - - - - - 10 10

536 THE MASSACRE OF THE INNOCENTS (*B.* 38) - - - - 13 10

537 THE VIRGIN SEATED IN A GARDEN, after Schongauer (*B.* 46) 11

538 MADONNA AND CHILD, after Schongauer *B.* 27, *undescribed* 1 9

539 THE APOTHEOSIS OF THE VIRGIN (*B.* 48) - - - - - 41

540 THE TRIUMPH OF THE VIRGIN (*B.* 49) - - - - 15

541 ST. MARGARET WITH THE DRAGON (*B.* 129) - - - - 13

From the Rogers Collection.

542 THE GUITAR PLAYER AND A LADY SINGING (*B.* 174) - - 19 10

543 THE ORGAN PLAYER (*B.* 175) - - - - - 13 13

544 THE BATH OF CHILDREN (*B.* 187) - - - - - 14

From the Berlin Museum duplicates.

545 THE VIRGIN AND CHILD AND FOUR ANGELS (*B. App.* 43) 19

546 THE CARD-PLAYERS (*B. App.* 114) - - - - - 12 15

J. VANDER MEER DE JONGE.

547 THE GROUP OF SHEEP (*B.* 2), *with a copy of B.* 1 - - 2 1 15

From the Esdaile Collection.

MELCHIOR MEIER.

548 APOLLO AND MARSYAS - - - - - - 2

1255. 15.

			GIROLAMO MOCETTO.	
124		549	THE BAPTISM OF CHRIST (*B.* 2) — — — — *From the Wellesley Collection.*	Lepsius
31		550	THE VIRGIN AND CHILD ON A THRONE (*B.* 4) — — — *From the Bromley and J. Smith Collections.*	Ls
			H. NAIWYNCX.	
3	3	551	THE SET OF EIGHT LANDSCAPES (*B.* 1-8) — — — — 8	J. Marsha
2	2	552	THE SET OF UPRIGHT LANDSCAPES (*B.* 9-16) — — — 8	Lepsius
			WENZEL OF OLMÜTZ.	
24		553	THE ANNUNCIATION, *undescribed* —— — —	Ls

£ 1440. 0. 0

FOURTH DAY'S SALE.

A. VAN OSTADE.

LOT 554.

	THE ENGRAVED TITLE OF THE WORK, with the mezzotint Portrait by Gole, a facsimile of Gole's water-colour drawing for the portrait, and a Portrait by Coclers, *in two states* 5	1	15
555	THE JOLLY PEASANT (*Dutuit* 1), *first state*	3	
556	A WOMAN SMILING (*D.* 2), *first state*		
557	OLD MAN SEEN FULL-FACE (*D.* 3), *first state* — *From the Barnard, Dreux and Souzo Collections.*	1	15
558	The Same, *second and fourth states* — *From the Kalle Collection.*		12
559	BUST OF A PEASANT LAUGHING (*D.* 4), *second and fifth states* 2	4	
560	THE SMOKER (*D.* 5), *second state*	2	6
561	THE SMOKER SMILING (*D.* 6), *second state*	2	6
562	THE BAKER BLOWING HIS HORN (*D.* 7), *fifth state* — *From the Kalle Collection.*	1	12
563	THE HURDY-GURDY PLAYER (*D.* 8), *third state*	2	
564	THE MAN LEANING ON HIS DOOR (*D.* 9), *first state, pure etching*	6	
565	THE SMOKER AT THE WINDOW (*D.* 10), *third state*	3	10
566	RUSTIC COURTSHIP (*D.* 11), *fifth state*	5	5
567	MAN AND WOMAN CONVERSING (*D.* 12), *first state*	13	
568	THE THREE SMOKERS (*D.* 13), *second state, before the square line*	1	

48. 1.

48. 1.

3	10	569 THE MOTHER WITH HER TWO CHILDREN (*D.* 14), *third state*	Deprez
14		570 THE EMPTY PITCHER (*D.* 15), *fourth state* — — — — — — — *From the Garles Collection.*	Weber
5		571 THE DOLL (*D.* 16), *third state* — — — — — — — —	Deprez
5		572 THE SCHOOLMASTER (*D.* 17), *first state* - — — — —	Do
63		573 THE QUARREL WITH DRAWN KNIVES (*D.* 18), *second state*	Weber
4		574 THE SAME, *third state* — — — — — — — — —	Do
5	15	575 THE SINGER AT THE WINDOW (*D.* 19), *fourth state* — — — — *From the Hawkins Collection.*	Barrett
	2	576 BEGGAR LEANING ON A STICK (*D.* 20), *fourth state* — —	Riggall
	10	577 PEASANT STANDING WITH HIS HANDS BEHIND HIS BACK (*D.* 21); and BEGGAR WITH A CLOAK (*D.* 22) 2	Murray
3	15	578 THE BARN (*D.* 23), *third state* - - — — — — — —	Do
1	8	579 THE SAME, *fourth state* — — — — — — — —	Wond
	19	580 MAN AND WOMAN WALKING (*D.* 24), *third state* - — —	Murray
1	4	581 PEASANT SMOKING AND ANOTHER DRINKING (*D.* 24A), *second state*	Riggall
26	10	582 WOMAN SPINNING ON A DOORSTEP (*D.* 25), *first state* — —	Weber
2	12	583 THE ANGLERS (*D.* 26), *third state* - — — — — —	Jutekunst
22		584 THE COBBLER (*D.* 27), *intermediate state between Dutuit's second and third*	Weber
1	1	585 THE SAME, *sixth state* - — — — — — —	Riggall
12	10	586 THE SPECTACLE-SELLER (*D.* 29), *intermediate between Dutuit's first and second states*	Deprez
80		587 THE WOMAN SINGING (*D.* 30), *first state* — — — — —	Weber
4	15	588 The same, *fourth state* — — — — — —	Do
4	4	589 THE WOMAN SPINNING (*D.* 31), *third state* — — — —	Jutekunst
37		590 THE PAINTER (*D.* 32), *fourth state* — — — — —	Do
21		591 THE MALE-NURSE (*D.* 33), *first state* — — — — —	Weber
12		592 GRACE BEFORE MEAL (*D.* 34), *first state* — — — — —	Deprez
2	10	593 "L'EPOUILLEUSE" (*D.* 35), *second state* — — — — — *From the Guichardot Collection.* — — —	Riggall
6		594 THE KNIFE-GRINDER (*D.* 36), *first state* — — — — — *From the Mariette and Esdaile Collections.*	Deprez
	17	585* Three Figures - — — — — —	Riggall

389. 3.

389. 3.

595	MAN CONVERSING WITH A WOMAN (*D.* 37), *first state*	3	3
596	THE STROLLING MUSICIANS (*D.* 38), *second state*	11	10
597	THE BACKGAMMON-PLAYERS (*D.* 39), *first state*	10	10
598	THE TWO GOSSIPS (*D.* 40), *second state*	1	
599	THE PORK-BUTCHER (*D.* 41), *first state*	7	10
	From the Guichardot Collection.		
600	THE PEASANT PAYING HIS RECKONING (*D.* 42), *fourth state*	42	
601	THE MOUNTEBANK (*D.* 43), *first state*	19	
	From the Guichardot Collection.		
602	The same, *fourth state*	4	4
603	THE HUNCHBACKED FIDDLER (*D.* 44), *first state*	15	10
604	THE FIDDLER AND THE HURDY-GURDY PLAYER (*D.* 45), *second state*	7	10
605	THE FAMILY (*D.* 46), *first state, pure etching*	23	
	From the Hawkins Collection.		
606	The same, *second state*	3	14
607	THE VILLAGE FEAST (*D.* 47), *second state*	18	10
608	THE FEAST UNDER THE LARGE TREE (*D.* 48), *first state*	8	15
609	THE DANCE (*D.* 49), *fifth state*	18	10
	From the De Fries and Esdaile Collections.		
610	THE SUPPER (*D.* 50), *fifth state*	21	
	From the Hawkins Collection.		

GEORG PENCZ.

611	SARAH PRESENTING HAGAR TO ABRAHAM (*B.* 1), and ABRAHAM DISMISSING HAGAR (*B.* 3) 2		18
612	ESTHER BEFORE AHASUERUS (*B.* 8)		5
613	THE HISTORY OF JOSEPH (*B.* 9-12)	2	10
614	THE HISTORY OF TOBIT (*B.* 13-19)	5	
615	LOT AND HIS DAUGHTERS (*B.* 20); DAVID AND BATHSHEBA (*B.* 21); THE JUDGMENT OF SOLOMON (*B.* 23); JUDITH (*B.* 25); SUSANNA AND THE ELDERS (*B.* 26); and SAMSON AND DELILA (*B.* 28) 6	2	8

615. 10.

615. 10.

616 CHRIST AND THE WOMAN TAKEN IN ADULTERY (*B.* 55), and CHRIST WITH THE LITTLE CHILDREN (*B.* 56) 2

617 THE CRUCIFIXION (*B.* 57); THE GOOD SAMARITAN (*B.* 68); and THE CONVERSION OF ST. PAUL (*B.* 69) 3

618 MEDEA AND JASON (*B.* 71), and TITUS MANLIUS (*B.* 76) 2

619 "TARQUIN" AND "LUCRETIA" (*B.* 78 and 79) 2

620 DIDO (*B.* 85), and THE POET VIRGIL (*B.* 87) 2

621 THE JUDGMENT OF PARIS (*B.* 89), and DIANA AND ACTEON (*B.* 91) 2

622 THE TRIUMPH OF BACCHUS (*B.* 92), and the RAPE OF AMYMONE (*B.* 93)

623 SOCRATES AND XANTIPPE (*B.* 97), and SLOTHFULNESS (*B.* 100) 2

624 THE FIVE SENSES (*B.* 105-109) 5

625 THE SEVEN LIBERAL ARTS (*B.* 110-116), with a copy of *B.* 116 8

From the Marshall Collection.

626 THE TRIUMPHS OF PETRARCH (*B.* 117-122) 6

From the Marshall Collection.

GIOVANNI BATTISTA DEL PORTO (MASTER I. B. WITH A BIRD.)

627 THE CRUCIFIXION, *a woodcut undescribed by Bartsch, Passavant or Galichon*

628 MELEAGER AND ATALANTA (*Pass.* 8) - - - -

PAUL POTTER.

629 THE SET OF CATTLE (*B.* 1-8) - - — —

From the Maberley Collection.

630 THE PLOUGH HORSES (*B.* 12); THE COW HERD (*B.* 14), *third and fourth states* 3

631 THE SHEPHERD (*B.* 15), *third state*, with two copies of THE COW'S HEAD (*B.* 16) 3

738. 16.

738. 16.

MARC ANTONIO RAIMONDI.

(*Catalogued according to Bartsch with his two pupils Agostino di Musi, called Veneziano, and Marco Dente da Ravenna.*)

632	ADAM AND EVE, after Raphael, *first state on paper with the mermaid water-mark*	30		
633	GOD APPEARING TO NOAH, *early undescribed state, before the alteration in the extended hand of God the Father, and at the back of the woman's head* *From the Mariette and Richardson Collections.*	14		
634	THE SAME, with copy by Marco da Ravenna 2 *From the Marochetti Collection.*	10	10	
635	NOAH'S SACRIFICE (*B.* 4), by Marco; and ABRAHAM'S SACRIFICE (*B.* 5), by Veneziano 2	9		
636	GOD APPEARING TO ISAAC (*B.* 7), by Marco	2		
637	THE MANNA (*B.* 8), by Veneziano, *first state* *From the Mariette Collection.*	2		
638	JOSEPH AND POTIPHAR'S WIFE (*B.* 9), after Raphael	3	5	
639	DAVID (*B.* 12), after Francia *From the Puccini Collection of Pistoja.*	81		
640	THE ANNUNCIATION (*B.* 15), by Marco; and THE NATIVITY (*B.* 17), by Veneziano 2	4	7	6
641	THE NATIVITY (*B.* 16), *first state, before the Nimbus round the Head of the Virgin* *From the Cheney Collection.*	30		
642	THE MASSACRE OF THE INNOCENTS, with the "Chicot" (*B.* 18)	10		
643	THE SAME, without the "Chicot" (*B.* 20), *first state, before the darkening of the shadows on the buildings* *From the Rogers Collection.*	21		
644	THE BAPTISM OF CHRIST, after Francia (*B.* 22), *ascribed by Passavant to Francia himself, first state before the nimbus* *From the Hawkins Collection.*	31		
645	OUR LORD IN THE HOUSE OF SIMON, after Raphael (*B.* 23)	5	10	
646	THE LAST SUPPER, after Raphael (*B.* 26) *From the Astley Collection.*	15		
647	THE LAST SUPPER (*B.* 27), by Marco; and CHRIST CARRYING THE CROSS (*B.* 28), by Veneziano 2		10	

1007. 18. 6

1007. 18. 6

10	5	648 THE DESCENT FROM THE CROSS, after Raphael (*B.* 32) — — *From the Cheney Collection.*	Davidson
	5	649 THE THREE HOLY WOMEN, after Michelangelo (*B.* 33) — — *From the Bammeville Collection.*	Cash
37		650 THE VIRGIN LAMENTING OVER THE BODY OF CHRIST (*B.* 34), "with the naked arm," after Raphael	Vespry
29		651 THE SAME SUBJECT (*B.* 35) — — — — *From the Lely and Beckford Collections.*	Treder
1	2	652 THE THREE MARYS LAMENTING OVER THE BODY OF CHRIST (*B.* 38), by Veneziano, with a Copy of *B.* 36, and two Copies of *B.* 37 4	Murray
4		653 THE BODY OF CHRIST SUPPORTED BY THREE ANGELS (*B.* 40), by Veneziano, and THE DEATH OF ANANIAS (*B.* 42), by Marco 2	Treder
46		654 ST. PAUL PREACHING AT ATHENS, after Raphael (*B.* 44)	Vespry
1	10	655 "NOTRE DAME À L'ESCALIER," after Raphael (*B.* 45), *undescribed copy, the buildings are one storey higher than in the original, or in the copies mentioned by Bartsch*	Murray
10	10	656 THE VIRGIN AND CHILD, after Raphael (*B.* 46) — —	Vespry
24		657 THE VIRGIN AND CHILD ON CLOUDS, after Raphael (*B.* 47), *first state* *From the Lely and Sykes Collections.*	Clough
	17	658 THE VIRGIN AND CHILD AND ST. JOHN WITH TWO ANGELS (*B.* 51), by Veneziano, *first state*	Wood
1	7	659 THE SAME, *second state, with a late impression of B.* 50 —	Treder
30		660 THE VIRGIN AND CHILD ON CLOUDS, after Raphael (*B.* 52) *From the Debois, Maberley, and Hawkins Collections.*	Jutekunst
1	12	661 THE SAME SUBJECT (*B.* 53), with a copy — — — 2	Thompson
4	4	662 THE VIRGIN AND CHILD, "LA VIERGE AU POISSON," after Raphael (*B.* 54), with a copy 2	Davidson
2		663 THE VIRGIN AND CHILD AND ST. JOSEPH, "La Vièrge à la longue Cuisse," after Raphael (*B.* 57) *From the Marshall Collection.*	Kennedy
25		664 THE MADONNA AND CHILD WITH ST. JOSEPH, after Raphael (*B.* 60) *From the Durant Collection.*	Jutekunst

1236. 10. 6

1236. 10. 6

665	THE VIRGIN SUCKLING THE CHILD, after Raphael (*B.* 61) *From the Scitivaux, Debois, Maberley and Hawkins Collections.*	100	
666	THE HOLY FAMILY UNDER A PALM TREE, after Raphael (*B.* 62) *From the Esdaile and Hawkins Collections.*	80	
667	THE HOLY FAMILY WITH A CRADLE, after Raphael (*B.* 63) *From the Hawkins Collection.*	44	
668	CHRIST AND THE TWELVE APOSTLES, after Raphael (*B.* 64-76) 13	1	15
669	THE SAME SET (*B.* 79-94), by Marco - - - 13	8	
670	THE FOUR EVANGELISTS (*B.* 92-95), by Veneziano - - 4	1	15
671	ST. JEROME (*B.* 102), by Veneziano, *with copy of B.* 101 2	6	15
672	ST. MICHAEL (*B.* 106), by Marco; and THE VIRGIN AND CHILD WITH SIX DOMINICAN SAINTS (*B.* 112) 2	2	5
673	THE FIVE SAINTS, after Raphael (*B.* 113) - - - - - 18 *From the Robert Dumesnil Collection.*		
674	ST. CECILIA WITH FOUR SAINTS, after Raphael (*B.*116)	24	10
675	ST. CATHARINE AND ST. LUCIA, after Francia (*B.* 121) - - - 15 *From the Hawkins Collection.*		10
676	THE CUMÆAN SIBYL (*B.* 123), by Veneziano, *with a late impression* 2	4	10
677	CHRIST AND THE APOSTLES (*B.* 124-136); THE GUARDIAN ANGEL (*B.* 140); and THE ANGEL GABRIEL (*B.* 149), *the described copies* 15	2	2
678	DIDO, after Raphael (*B.* 187), *first state* - - - - - 5		
679	LUCRETIA, after Raphael (*B.* 192), *first state* - - - - 170 *From the Serati, Ottley, Sykes, Wellesley and Beckford Collections.*		
680	THE SAME COMPOSITION, Copies A. B. C. D. - - - 4 *From the Verstolk Collection.*	3	
681	IPHIGENIA (*B.* 194), by Veneziano; and ENTELLUS AND DARES (*B.* 195), by Marco 2	5	5
682	CLEOPATRA ON A COUCH (*B.* 199) - - - - 3		5
683	ALEXANDER PRESERVING THE BOOKS OF HOMER (*B.* 207), after Raphael; with a Copy 2	2	10

1734. 12. 6

1734 - 12 - 6

8		684	THE RAPE OF HELEN, after Raphael (*B.* 209) — — — — *From the George Vaughan Collection.*	Heder
1	2	685	THE SAME (*B.* 210), by Marco, and two late impressions 3	Reville
2	10	686	THE BATTLE (*B.* 212), by Veneziano; and THE TRIUMPH OF TITUS (*B.* 213), the Copy 2 *From the Howard Collection.*	Heder
8	15	687	DANCE OF CHILDREN, after Raphael (*B.* 217); with two Copies 3	Carlos
22		688	TWO FAUNS CARRYING A CHILD IN A BASKET (*B.* 220)	Intekunst
	10	689	VENUS ON A DOLPHIN (*B.* 239); LYCAON (*B.* 244), by Veneziano; and a BASS RELIEF WITH TWO CUPIDS (*B.* 242), by Marco 3	Murray
14	10	690	THE JUDGMENT OF PARIS, after Raphael (*B.* 245); with two Copies 3	do
6	10	691	PARNASSUS, after Raphael (*B.* 247) — — — — *From the Van Putten Collection.*	Thompson
10	10	692	A BACCHANALIAN FRIEZE (*B.* 248) — — — — *From the Puccini Collection of Pistoja.*	Intekunst
1	2	693	"LEDA" (*B.* 283), by Marco; "VENUS" (*B.* 286); and "HERCULES" (*B.* 287), by Veneziano 3	Heder
5	5	694	"AURORA," after Raphael (*B.* 293), *first state, before some work on the face*	Depres
1	16	695	THE OLD AND THE YOUNG BACCHANT (*B.* 294) — — *From the Hawkins and Cheney Collections.*	Murray
5		696	VENUS AND CUPID, after Raphael (*B.* 297) — — —	Clough
	15	697	OLYMPUS (*B.* 309), by Marco — — — — *From the Wellesley Collection.*	Cash
	13	698	VENUS AND CUPID IN A NICHE (*B.* 311), *a small part drawn in at the top*, with a Copy 2	Depres
6		699	VENUS CROUCHING UNDER A PEDESTAL (*B.* 313) — —	do
2		700	HERCULES IN THE CRADLE (*B.* 315); and HERCULES AND ANTHAEUS (*B.* 316), by Veneziano 2	do
1	14	701	APOLLO AND DAPHNE (*B.* 317), by Veneziano — —	Mond
2	12	702	VENUS AND CUPID WITH A TORCH (*B.* 318), by Veneziano	Murray
2		703	VENUS EXTRACTING A THORN FROM HER FOOT (*B.* 321), by Marco, *first state, before the ear;* and the Copy, without the monogram 2	Depres
1	3	696★	Nymph & Satyr — — — —	Mond

1838. 19 - 6

1838. 19. 6

704	VENUS ON THE SEA (*B.* 323), by Marco, *first and second states* 2 *From the St. Aubyn Collection.*	3	15
705	VENUS AND CUPID ON DOLPHINS (*B.* 324), by Marco, *first and third states* 2	2	10
706	JUNO, CERES AND PSYCHE (*B.* 327), by Marco, *first state, undescribed,* with a later impression of the Plate 2	12	10
707	APOLLO (*B.* 333), and a Copy 2 *From the Marochetti Collection.*	8	10
708	APOLLO (*B.* 334) *From the Cheney Collection.*	8	8
709	THE CHILD CONSECRATED to PRIAPUS (*B.* 336), by Veneziano		12
710	PALLAS (*B.* 337) *From the Marochetti Collection.*	2	
711	THE JUDGMENT OF PARIS, after Francia (*B.* 339), *ascribed to Francia by Passavant*	3	10
712	THE THREE GRACES (*B.* 340), with a Copy by Marco (*B.* 341) *From the Puccini Collection.*	10	10
713	MARS, VENUS AND CUPID (*B.* 345), *first state, slightly mended at top and bottom*	4	
714	THE SAME, *second state*	3	3
715	HERCULES AND ANTHAEUS, after Raphael (*B.* 346)	4	
716	APOLLO, HYACINTHUS AND CUPID (*B.* 348) *From the Astley Collection.*	5	5
717	VENUS AND VULCAN (*B.* 349), by Veneziano		14
718	THE TRIUMPH OF GALATEA (*B.* 350)	10	
719	"QUOS EGO," NEPTUNE APPEASING THE STORM (*B.* 352), *first state* *From the Bathurst and Marochetti Collections.*	6	
720	"LAOCOON" (*B.* 353), by Marco	4	
721	RAPHAEL'S DREAM (*B.* 359)	2	4
722	THE YOUTH WITH A CORNUCOPIA (*B.* 360), *slightly damaged*	3	3
723	PRUDENCE (*B.* 371) *From the Mariette, Hawkins and Cheney Collections.*	12	5

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FIFTH DAY'S SALE.

MARCANTONIO—*continued.*

LOT 724.

1	10		WOMAN WITH A UNICORN (*B.* 379), by Veneziano, *first state before the retouche*	Depres
1	10	725	"PHILOSOPHY" (*B.* 384), *early impression, the upper part and one side drawn in*	Riggall
2 3		726	"POETRY," after Raphael (*B.* 382), *first state* - - - *From the Bammeville and Cheney Collections.*	Depres
4	15	727	THE SAME, *second state* - - - - - -	Murray
10	10	728	A WOMAN WATERING A PLANT, after Francia (*B.* 383)	Intekunst
1	10	729	"PEACE" (*B.* 393), and "STRENGTH" (*B.* 395), the latter by Marco	L. Thompson
5		730	THE TWO SIBYLS, "Les deux Femmes au Zodiaque," after Raphael (*B.* 397) *From the Wellesley Collection.*	Davidson
	18	731	OLD MAN IN A GO-CART (*B.* 400), and VENUS IN AN ARCHED LANDSCAPE (*B.* 410), by Veneziano	Freder
1	10	732	A BATTLE (*B.* 420), by Marco - - - - -	Murray
	7	733	THE CLIMBERS (*B.* 423), by Veneziano, with a reversed copy 2	Lr
	2	734	THE SKELETONS (*B.* 425), by Marco - - - -	Lauser
4		735	"IL STREGOZZO," after Raphael (*B.* 426), by Veneziano - -	Depres
1	2	736	YOUNG MOTHER WITH TWO MEN (*B.* 432) - - -	Murray
	10	737	YOUNG WOMAN CARRYING A VASE (*B.* 470), by Veneziano, with *B.* 445 and *B.* 463, *a copy* 3	Lr
	13	738	A BOAT (*B.* 473), by Veneziano -	Davidson
	16	739	A WOMAN SEATED BY A VASE (*B.* 475), by Veneziano	Lauser

57. 13.

740	THE SAME, and "A WOMAN STANDING BY A VASE" (*B.* 474), by Veneziano, *both with the address of Salamanca* 2			5
741	A WOMAN STANDING BY A VASE (*B.* 478), by Veneziano, *early impression*; and another, *with the address of Salamanca* 2			10
742	A SOLDIER WITH A BANNER (*B.* 482), by Veneziano — *From the Howard Collection.*			19
743	ANGELICA AND MEDORA, after Raphael (*B.* 484), with the copy by Veneziano (*B.* 485) 2 *From the St. Aubyn Collection.*		6	6
744	THE CLIMBERS, after Michel Angelo (*B.* 487) — — —		51	
745	THE CASSOLETTA (*B.* 489), after Raphael — — — —		4	5
746	A PANEL OF ORNAMENT (*B.* 560), by Veneziano — — —		1	12
747	MEDALLION-PORTRAIT OF PIUS II (*Pass.* 292) — — —		1	12
748	MEDALLION-PORTRAIT OF INNOCENT VIII (*Pass.* 295) — —		1	10
749	MEDALLION-PORTRAIT OF ALEXANDER VI (*Pass.* 296) — —		3	15
750	MEDALLION-PORTRAIT OF PIUS III (*Pass.* 297) — — —		2	4
751	THE PASSION OF OUR LORD, after Dürer (*B.* 584-620), *B.* 584 is the reproduction from the rare print at the Albertina, and *B.* 585 and 586 are before the number 37		3	5
752	VARIOUS SUBJECTS OF THE ABOVE PASSION, *before the numbers* 16 *From the Wellesley Collection.*		5	5
753	CHRIST LEAVING HIS MOTHER, after Dürer (*B.* 636) — — —		1	8
754	CHRIST CRUCIFIED (*B.* 645) — — — — — *From the Durant Collection.*		3	5
755	ST. CHRISTOPHER, *undescribed copy of Dürer's woodcut* (*B.* 103)			8
756	VARIOUS COPIES, after Marc Antonio 3			11
	REMBRANDT HARMENSZ VAN RYN.			
757	REMBRANDT WITH A CAP AND FEATHER (*W.* 20) —		4	10
758	REMBRANDT LEANING ON A STONE-SILL (*W.* 21) *first state*		82	
759	REMBRANDT IN AN OVAL (*W.* 23), *second state, but closely cut* *From the Aylesford Collection.*		5	
760	ABRAHAM ENTERTAINING THE ANGELS (*W.* 36) — — — *From the Alferoff Collection.*		2	2

5		761	ABRAHAM'S SACRIFICE (*W.* 39) - - - - - *From the Alferoff Collection.*	Davidson
1		762	JACOB LAMENTING THE SUPPOSED DEATH OF JOSEPH (*W.* 42) *From the Holburn Collection.*	Trond
6	6	763	THE TRIUMPH OF MORDECAI (*W.* 44) - - - - -	Lauser
	7	764	DAVID ON HIS KNEES (*W.* 45) - - - - -	Depuy
2	10	765	TOBIT BLIND (*W.* 46) - - - - -	Sutekuns
7		766	THE ANGEL DISAPPEARING FROM TOBIT AND HIS FAMILY (*W.* 48), *first state* *From the Rogers Collection.*	P. Thompson
10		767	THE ANGEL APPEARING TO THE SHEPHERDS (*W.* 49) *From the Fitz-William Museum Duplicates.*	Banks
1	15	768	THE ADORATION OF THE SHEPHERDS (*W.* 50), *first state* *From the Pokorni Collection.*	Trond
	18	769	THE CIRCUMCISION (*W.* 52), *first state* - - - -	Welbreck
4		770	THE PRESENTATION IN THE VAULTED TEMPLE (*W.* 54), *second state*	Muller
5	5	771	THE FLIGHT INTO EGYPT, A NIGHT PIECE (*W.* 58), *third state*	Trond
1	15	772	THE FLIGHT INTO EGYPT: THE HOLY FAMILY CROSSING A RILL (*W.* 60)	Tray
7	7	773	THE FLIGHT INTO EGYPT IN THE STYLE OF ELSHEIMER (*W.* 61)	Davidson
5		774	JESUS FOUND BY HIS PARENTS ON THEIR JOURNEY TO JERUSALEM (*W.* 64) *From the Hugh Howard Collection.*	Sutekunob
4	4	775	THE VIRGIN AND CHILD IN THE CLOUDS (*W.* 65) - - *From the Fitz-William Duplicates.*	Colnaghi
2	2	776	THE HOLY FAMILY, JOSEPH LOOKING IN AT THE WINDOW (*W.* 67), *first state*	Trond
2		777	CHRIST DISPUTING WITH THE DOCTORS (*W.* 68); and the same, A LARGER SKETCH (*W.* 69) 2	Price
8	5	778	CHRIST PREACHING (*W.* 71) - - - -	Lauser
4	4	779	CHRIST DRIVING THE MONEY CHANGERS OUT OF THE TEMPLE (*W.* 73) *From the Hume Collection.*	Trond
2	12	780	CHRIST AND THE WOMAN OF SAMARIA, *an arched plate* (*W.* 74), *third state*	S

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320. 15.

ond	781	CHRIST AND THE WOMAN OF SAMARIA, *upright plate* (*W.* 75), *second state* *From the Hume Collection.*	1	15
auser	782	THE RESURRECTION OF LAZARUS (*W.* 76)	1	18
uller	783	THE RESURRECTION OF LAZARUS (*W.* 77), *a large print, sixth state*	7	7
Kennedy	784	CHRIST HEALING THE SICK, THE HUNDRED GILDER PIECE (*W.* 78), *the most brilliant and perfect impression known of the second state* *From the De Fries, Verstolk and Price Collections.*	740	
avidson	785	CHRIST CRUCIFIED BETWEEN THE TWO THIEVES (*W.* 81), *third state*	13	
urray	786	THE ECCE HOMO (*W.* 82), *second state* *From the De Fries Collection.*	17	
avidson	787	THE DESCENT FROM THE CROSS (*W.* 84), *second state* *From the same Collection.*	26	
ond	788	THE CRUCIFIXION (*W.* 86)	1	15
auser	789	THE DESCENT FROM THE CROSS (*W.* 88), *a night piece*	3	
ntekunst	790	THE FUNERAL OF JESUS (*W.* 89)	2	18
auser	791	CHRIST AND THE DISCIPLES AT EMMAUS (*W.* 92), *second state*	1	1
uller	792	DEATH OF THE VIRGIN (*W.* 104), *second state*	7	7
auser	793	YOUTH SURPRISED BY DEATH (*W.* 113)	2	2
ennedy	794	THE TRAVELLING MUSICIANS (*W.* 123), *first and second states* 2	3	3
Thompson	795	THE LITTLE GOLDSMITH (*W.* 127); and THE PANCAKE WOMAN (*W.* 128) 2	2	16
rice	796	THE SPORT OF GOLF (*W.* 129)		15
erez	797	A JEW'S SYNAGOGUE (*W.* 130), *second state*	10	10
iggall	798	A MAN PLAYING AT CARDS (*W.* 137), *first state, but cut*	1	1
ond	799	AN OLD MAN SEEN FROM BEHIND (*W.* 143), *second state*		15
uller	800	A RAGGED PEASANT WITH HIS HANDS BEHIND HIM (*W.* 169), *third state*	1	5
to	801	THE FLUTE PLAYER (*W.* 185), *fourth state*	3	3
ond	802	A PAINTER DRAWING FROM A MODEL (*W.* 189), *second state*	1	15
avidson	803	ACADEMICAL FIGURE OF A MAN (*W.* 191); and ACADEMICAL FIGURES OF TWO MEN (*W.* 192) 2	2	10
auser	804	A NAKED WOMAN SEEN FROM BEHIND (*W.* 202), *first state*	3	

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1176. 11.

18		805	VIEW OF OMVAL (*W.* 206) — — — — — — . *From the Chambers Hall, de La Motte-Fouquet and Weber Collections.*	Cuvick
4	15	806	VIEW OF AMSTERDAM (*W.* 207), *cut at the top* — — — *From the Aylesford Collection.*	Barret
108		807	THE THREE TREES (*W.* 209) — — — — —	Vesprez
30		808	A PEASANT CARRYING MILK PAILS (*W.* 210), *second state* *From the Garle Collection.*	Jutekun
42		809	A VILLAGE NEAR THE HIGH ROAD, *arched* (*W.* 214), *third state* *From the Buckingham and Robert Dumesnil Collections.*	Vesprez
7	7	810	A LANDSCAPE WITH A MAN SKETCHING (*W.* 216) — —	Vo
36		811	LANDSCAPE WITH A RUINED TOWER (*W.* 220), *third state* *From the Aylesford and Kalle Collections.*	Salting.
29		812	AN ARCHED LANDSCAPE WITH A FLOCK OF SHEEP (*W.* 221), *second state* *From the Alferoff Collection.*	Muller
51		813	LANDSCAPE WITH A COTTAGE AND A DUTCH HAY-BARN (*W.* 222)	Vanlo
5	5	814	A VILLAGE WITH A CANAL AND A VESSEL UNDER SAIL (*W.* 225)	Murray
15		815	A COTTAGE WITH WHITE PALES (*W.* 229) — — —	P. Thompson
24		816	REMBRANDT'S MILL (*W.* 230) — — — — *From the Chambers Hall Collection.*	Muller
12		817	LANDSCAPE WITH A CANAL AND SWANS (*W.* 232), *second state* *From the Robert Dumesnil and Bale Collections.*	Vo
12		818	LANDSCAPE WITH A CANAL AND A LARGE BOAT (*W.* 233), *second state* *From the same Collections.*	Vanlo
7		819	AN OLD MAN IN A FUR CAP DIVIDED IN THE MIDDLE (*W.* 267)	Vavidson
8	8	820	DR. FAUSTUS (*W.* 272), *second state* — — — — *From the Hugh Howard and Danby Seymour Collections.*	Riggall
4		821	CLEMENT DE JONGE (*W.* 274), *fourth state* — — —	Wedmore
4		822	ABRAHAM FRANSZ (*W.* 275), *fourth state, and a late impression* 2 *From the Danby Seymour Collection.*	Lauser
8	15	823	YOUNG HAARING (*W.* 277), *second state* — — — *From the Hugh Howard and Danby Seymour Collections.*	Quaritch

1603. 1.

1603. 1.

824	JOHN LUTMA (*W.* 278), *third state*	4	4
825	JOHN ASSELYN (*W.* 279), *third state* *From the Danby Seymour Collection.*	5	5
826	THE SAME, another impression	1	10
827	EPHRAIM BONUS (*W.* 280), *with inlaid margin* *From the Brentano Collection.*	8	10
828	UYTENBOGAERT, "THE GOLDWEIGHER" (*W.* 283), *on japan paper*	2	5
829	COPPENOL, the large plate (*W.* 285), *third state* *From the Hugh Howard and Danby Seymour Collections.*	25	
830	YOUNG MAN WITH A MEZETIN CAP (*W.* 291), *second state*	2	10
831	THE GREAT JEWISH BRIDE (*W.* 337), *fourth state* *From the Drugulin and Liphart Collections.*	25	
832	THE LITTLE JEWISH BRIDE (*W.* 338)	9	5
833	REMBRANDT'S MOTHER (*W.* 339), *second state*; and PORTRAIT OF AN OLD WOMAN LOOKING TO THE LEFT (*W.* 340) 2 *From the Hugh Howard Collection.*	6	

RIBEIRA.

834	THE POET	1	10

ROBETTA.

835	ADAM AND EVE WITH THEIR CHILDREN (*B.* 4) *From the Sykes and Ottley Collections.*	2	10
836	THE ADORATION OF THE MAGI (*B.* 6)	7	
837	THE VIRGIN AND CHILD ATTENDED BY ANGELS (*B.* 13)	5	5
838	VENUS SURROUNDED BY CUPIDS (*B.* 18) *From the Reynolds and Esdaile Collections.*	6	
839	HERCULES AND ANTAEUS (*B.* 22)	25	
840	A YOUTH BOUND TO A TREE BY CUPID (*B.* 25)	2	

J. RUYSDAEL.

841	THE CORNFIELD WITH A CLUMP OF TREES (*B.* 5)	1	4
842	THE THREE OAKS (*B.* 6), *rather cut*	2	2

SAENREDAM.

843	JUNO, MINERVA, AND VENUS, after Goltzius; and two others 5		3

1745. 4.

1745 . 4 .

HERMAN SAFTLEVEN.

8		844	THE WOOD (*B.* 27); THE GREAT TREE (*B.* 28); and a GATE OF UTRECHT (*B.* 29) 3	Treder

HANS SCHAEUFFELEIN.

	10	845	THE LAST SUPPER (*B.* 22); and ECCE HOMO (*B.* 41) 2	Lauser

MARTIN SCHONGAUER.

15		846	THE ANGEL OF THE ANNUNCIATION (*B.* 1) — — —	Depres
5	10	847	THE ANNUNCIATION (*B.* 3) — — — —	Danlos
14	10	848	THE NATIVITY (*B.* 5) — — — — —	Depres
3		849	THE ADORATION OF THE MAGI (*B.* 6), *slightly injured and laid down*	Murray
15	15	850	THE BAPTISM OF CHRIST (*B.* 8) — — — —	Lauser
6		851	THE CRUCIFIXION (*B.* 17) — — — — —	Mond
7	10	852	CHRIST CARRYING THE CROSS (*B.* 21), *slightly injured and laid down*	Murray
2	15	853	THE CRUCIFIXION (*B.* 25), *slightly injured and laid down* *From the Hawkins Collection.*	do
38		854	CHRIST APPEARING TO MAGDALEN IN THE GARDEN (*B.* 26)	Gutekunst
1	10	855	THE VIRGIN AND CHILD (*B.* 28), *cut to the figure and inlaid*	Mond
12	15	856	THE VIRGIN AND CHILD SEATED ON A BANK (*B.* 30)	Lauser
9	9	857	THE VIRGIN AND CHILD SEATED IN A GARDEN (*B.* 32)	Murray
300		858	THE DEATH OF THE VIRGIN (*B.* 33), *on paper with the small oxhead, an impression of unusual beauty and preservation* *From the Hawkins Collection.*	Danlos
45		859	ST. ANTHONY TORMENTED BY DEMONS (*B.* 47), *early undescribed state, before the drapery on the right hip of the Saint was worked over, and before the black spots were continued to the wing of the devil on the right. Other differences from known states of the print will also be observed. The differences were pointed out by Mr. Reid, late Keeper of the Prints at the British Museum, and are described by him on the mount of the print*	Depres

2230 . 8 .

2230. 8.

860	THE MAN OF SORROWS (*B.* 69), *two impressions in poor condition* 2		/	5
861	GOD THE FATHER SEATED ON A THRONE (*B.* 70) — — *From the Paar Collection.*		16	10
862	THE VIRGIN ON A THRONE BY THE SIDE OF GOD THE FATHER (*B.* 71) *From the Hawkins Collection.*		41	
863	CORONATION OF THE VIRGIN (*B.* 72) — — —		8	5
864	CHRIST STANDING IN A WOODED LANDSCAPE (*B. App.* 34), *ascribed by Passavant to Master Gherardo of Florence*		8	12
865	CHRIST SEIZED IN THE GARDEN OF OLIVES (*B. App.* 119)		2	
	DIRCK VAN STAREN.			
866	ST. BERNARD KNEELING BEFORE THE VIRGIN AND CHILD (*B.* 8)		9	9
	DIRCK STOOP.			
867	THE SET OF HORSES (*B.* 1-12), *before the numbers* — — 12		3	
	J. SUYDERHOF.			
868	GODART VAN REDE (*B.* 69), *second state* — — —			5
	H. SWANEVELDT.			
869	VARIOUS LANDSCAPES AND SUBJECTS OF ANIMALS (13)		/	5
	DAVID TENIERS.			
870	A FLEMISH FESTIVAL (*D.* 1), *first state* — — —		3	10
871	PEASANT SCENES (*D.* 2-5), *first states* — — — 4		2	18
872	FIGURES OF PILGRIMS (*D.* 6-9 *bis*) — — — 5			12
873	THE FIDDLER (*D.* 12); THE AMOROUS COUPLE (*D.* 13) 2		/	2
874	THE KITCHEN (*D.* 14) — — — — —		/	/
875	THE CARD PLAYERS (*D.* 20); and THE ROUND DANCE (*D.* 22) 2		/	
876	VARIOUS FIGURES OF PEASANTS (*D.* 25, 26, 28, 30, and 31) 5		/	
877	COUPLE DANCING (*D.* 33), with the same composition reversed, larger, with the monogram of Teniers, and two others (*D.* 35 and 36) 3		/	18
878	RURAL SCENES (*D.* 37-40) — — — — — 4		/	2

2336. 2.

2336 - 2.

J. UMBACH.

879 THE MAN OF SORROWS, and THREE LANDSCAPES WITH FIGURES 4

JAN VAN DE VELDE.

880 THE PANCAKE WOMAN, *engraved in the manner of Elsheimer*

ADRIAN VAN DE VELDE.

881 VARIOUS ANIMALS (*D.* 1-10), *first states, before the address of Dankertz* 10

882 VARIOUS ANIMALS (*D.* 11-15), *fine early impressions before the retouch* 5

883 THE SHEPHERD AND SHEPHERDESS (*D.* 17), *first state*

CORNELIS VISSCHER.

884 THE GIPSY-WOMAN (*D.* 44), *fourth state*

885 INTERIOR WITH A COUPLE OF PEASANTS, after Ostade (*D.* 82), *third state*

From the Palmer Collection.

JAN DE VISSCHER.

886 ADMIRAL VAN DER HULST

887 FOUR LANDSCAPES, after Berghem

CORNELIS DE WAEL.

888 INTERIOR WITH PEASANTS DRINKING (*B.* 1); and ANOTHER, by Thomas Wyck (*B.* 10)

A. WATERLOO.

889 THREE UPRIGHT LANDSCAPES

NICOLAS WILBORN.

890 FRIEZE WITH MYTHOLOGICAL SUBJECTS (*B.* 6); and ANOTHER, described by Passavant

THE BROTHERS WIERIX.

891 THE VIRGIN (*Alvin* 48), *first state*; and others 6

892 VARIOUS SMALL RELIGIOUS SUBJECTS 24

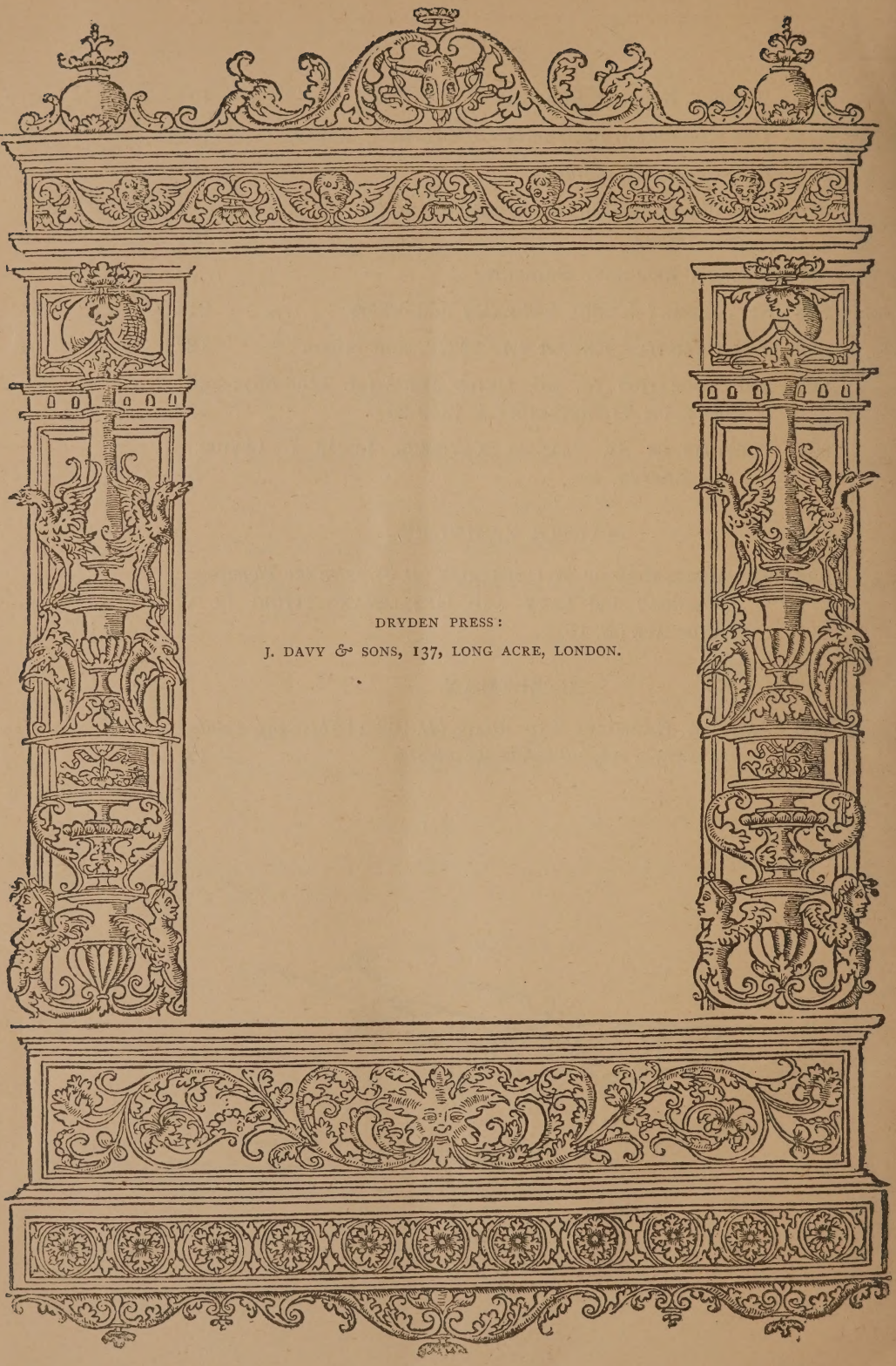
2358. 10.

2358. 10.

893	VARIOUS BIBLICAL SUBJECTS - - - - 19	/	
894	THE CHILDHOOD OF CHRIST (*A.* 441-453), *complete* - - 13	/	
895	A ROSARY (*A.* 462-469) - - - - 8		/2
896	THE VIRGIN AND CHILD WITH ST. ANNE (*A.* 511), *first state;* and others 10		/8
897	VARIOUS RELIGIOUS SUBJECTS - - - - 7		/1
898	ST. JEROME (*A.* 985), *first state;* and others - - - 21	/	/0
899	THE CHRISTIAN KNIGHT (*A.* 1237); and others - - 12		/4
900	THE ADORATION OF THE CHILD JESUS (*A.* 1258-66); and SPECULUM VIRGINITATIS (*A.* 1319-25) 15		/5
901	PORTRAIT OF ST. FRANCIS XAVIERUS, LUCAS V. LEYDEN, ALDEGREVER, &c. 8	2	2
	MARTIN ZASINGER.		
902	THE MARTYRDOM OF ST. CATHARINE (*B.* 8), *from the Thompson Collection;* and LADY AND GENTLEMAN SITTING IN A LANDSCAPE (*B.* 16) 2	24	
	R. ZEEMAN.		
903	SHIPPING, HARBOURS AND ROADS (*D.* 108-118 *bis*), *third state, the margin cut, but before the address* 12	9	

£2400. 0. 0

Total of Sale £8088. 2. 6



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BAKER, LEIGH & SOTHEBY,

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE,

1892.